



HOW TO SURVIVE AS AN ARTIST

As art and music spaces are squeezed out of SF, artists find innovative ways to adapt. A Careers + Ed special. **PAGES 17-29**

TWO TALES

Google Bus as symbol, unregulated road hog **P10**

BEING HUMAN

Eerie sci-fi drama 'Under the Skin' **P46**

HOPE AND FEAR

Privatization of public housing raises concerns **P12**

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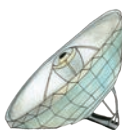
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DISPLACEMENT DANCE

Causa Justa/Just Cause released a major report detailing **two decades of gentrification** rippling from San Francisco to the East Bay. While it's not something anyone living in the area doesn't already know — yes, all our favorite artists/musicians/families are being displaced, and our favorite neighborhoods/scenes/clubs are getting lame! — seeing it all quantified is disturbing. Between 1990 and 2011, the Mission lost 1,400 Latino people and gained 2,900 caucasian folks.

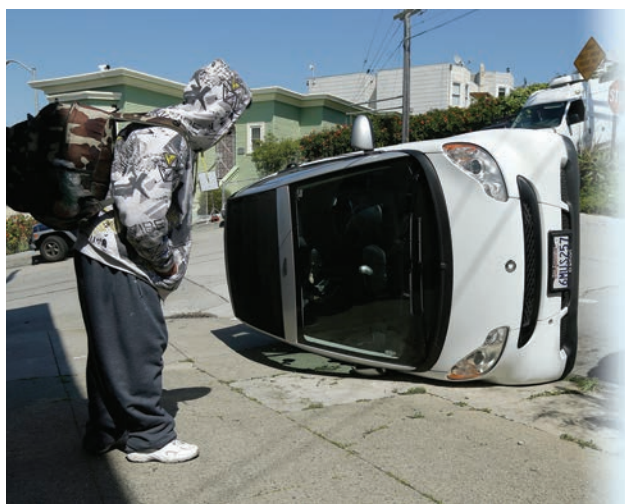


BEATS ON BEATS

The seedy, swingin' San Francisco captured in Kerouac's drunken, bebop-fueled run-on sentences may be long gone, but at least one thing hasn't changed: the fluid relationship between jazz and poetry. The second annual **SFJazz Poetry Festival**, which ran April 3 through 6, paired poets and musicians for a celebration of both media, with each night devoted to artists from different communities: SF Poet Laureate Alejandro Murguía (pictured) represented at Latino American night, interdisciplinary artist Indira Allegra hosted LGBTQ night, Oakland's acclaimed poet Tennessee Reed performed at African American night, and so on. Missed out? Start prepping for the SFJazz Festival, which opens June 11. www.sfjazz.org.

MINIMUM RISE

The SEIU filed papers with the department of elections to put a **minimum wage hike** on the November ballot. The city's minimum wage is sitting pretty at \$10.74 (still not a livable wage), but their proposal would kick it up to \$15 an hour. Mayor Ed Lee probably isn't too happy though — he's been working on his own proposal for months, and he just got one-upped by the unions.

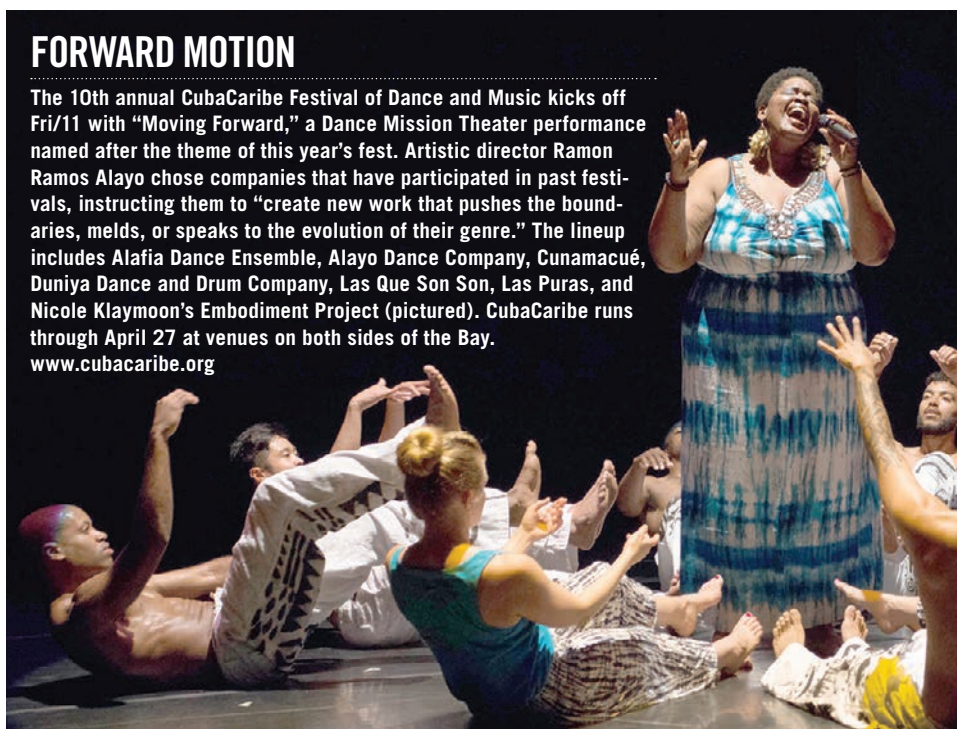


URBAN COW TIPPING

We can all probably agree that tipping over **Smart Cars** is dumb — but why is it so funny? On Mon/7, police reported that they were investigating who was responsible for tipping over the compact, eco-friendly vehicles — in some cases overturning them completely, leaving them like dried up bugs in the Portola and Bernal Heights neighborhoods. According to a Facebook page documenting this horrible new form of vandalism, Smart Car tipping is “cow tipping for the 21st century.” AP PHOTO BY JEFF CHIU

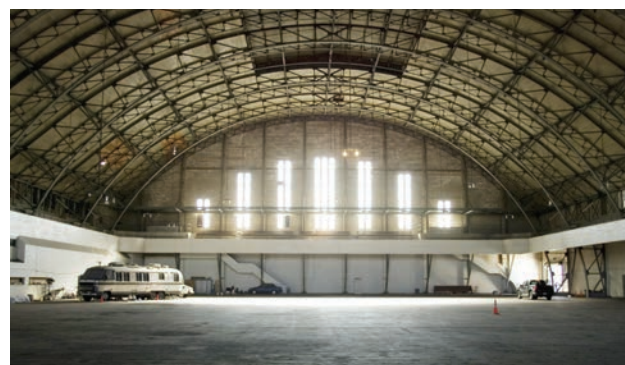
FORWARD MOTION

The 10th annual CubaCaribe Festival of Dance and Music kicks off Fri/11 with “Moving Forward,” a Dance Mission Theater performance named after the theme of this year's fest. Artistic director Ramon Ramos Alayo chose companies that have participated in past festivals, instructing them to “create new work that pushes the boundaries, melds, or speaks to the evolution of their genre.” The lineup includes Alafia Dance Ensemble, Alayo Dance Company, Cunamacué, Duniya Dance and Drum Company, Las Que Son Son, Las Puras, and Nicole Klaymoon's Embodiment Project (pictured). CubaCaribe runs through April 27 at venues on both sides of the Bay. www.cubacaribe.org



LATE NIGHT RIDES

Catching a late night ride in San Francisco can be tough, whether your driving friend is drunk, the cab just isn't showing up, or you just missed the last BART train. Well, Sup. Scott Wiener is giving you a chance to vent your frustrations and maybe even help fix the situation on Mon/14, when the **Board of Supervisors Land Use and Economic Development Committee** will hold a hearing on late night transportation at 1:30pm in City Hall Room 263. Nightlife advocates are encouraging night owls to share their concerns with representatives from BART, Muni, the taxi and rideshare industries, and others that Wiener has corralled into addressing the issue. | PHOTO BY MIKE KOOZMIN



HARD TIMES?

Local porn purveyor **Kink.com**, maker of wonderfully smutty web productions such as “Ultimate Submission” and “Fucking Machines,” has filed with the planning department to convert its studio, The Armory, into office spaces. CEO Peter Acworth told us he did plan to develop the first floor of the cavernous space for office use. The rest was an “insurance policy,” in case CA regulations mandating condom and goggle use clamp down on its sexy shoots. In that case, Kink.com might consider relocating out of state. If CAL/OSHA passes regulations mandating goggles for money shots, we all may be in trouble.



SNAPSHOT: LEARN

PHOTO BY @JLWPHOTO

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: “green,” in honor of our upcoming green issue.

FLICK THE SWITCH

The fantastic annual **Switchboard Music Festival** hits town Sat/12 (2pm-10pm, \$15. Brava Theater, 2781 24th St., SF. www.switchboardmusic.com) — eight full hours of musical innovation, showing off some of the Bay Area's most eclectic and experimental acts, including Kronos Quartet, Gamelan X, Dublin, Odessa Chen, SOTA, and Grex.



AWKWARD MAGIC

We honestly don't know if there are any actual scientists behind this experiment, but it's being held at [reespace], a community center that recently opened its doors at Sixth and Market streets with a grant from the San Francisco Mayor's Office of Economic and Workforce Development. Titled “**Instant Awkward Intimacy**,” it promises to “place strangers in incredibly close proximity for awhile to see what happens,” apparently inspired by riding Muni at rush hour. “Will you ... Talk to each other? Laugh out of uncomfortableness? Fart and blame it on someone else?” If you're curious, head to [reespace] at 1011 Market Street from 3-4:30pm Wed/9, to serve as a human guinea pig pretending to ride Muni during rush hour — for free!

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11 am - Parade

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KICK-ASS FLAVOR

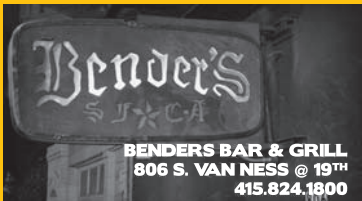


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A farewell to tech

BY HANNA JOHNSON

OPINION When people hear that I'm bidding farewell to the tech industry — a career that appears to be gaining momentum at a salary that allows me to sustain myself in San Francisco — they invariably speculate about the reason.

The reputation of the industry is that it's not always hospitable to women, but that hasn't been my experience. I've had a number of excellent mentors, cheerleaders, and colleagues of both sexes who have supported me during the three years I've spent in tech.

No, my decision to leave tech, at least for now, is that I've become disillusioned with the lack of vision, belief, and risk-taking. While this industry is known for those very characteristics, it shouldn't be. Tech has developed tunnel-vision around the realities, challenges, and possibilities of the real world. This complacent acceptance of the status quo does a disservice to everyone, least of all its own community.

There is a deep irony embedded in the culture that guides and defines the tech industry. It prides itself on being "disruptive," but it has left the major challenges we face as a society and planet — environmental degradation and climate change, growing income disparity, education, and health care — largely untouched, in favor of "sexier" spaces like messaging, gaming, social networking, and eCommerce.

It may be the prerogative of the leaders in tech to decide what they will work to address, but when one considers the data (something tech heads claim to value above all else) — threats to the environment are growing faster and more dire than we can even wrap our minds around — it seems obvious that we must direct our attention, resources, and innovation toward solutions.

But all the tech world talks about is the latest app and how much it might sell for. The privilege woven into the tech industry has blinded us to the issues that will be insurmountable soon, if they're not already, and there is no sense of urgency around any of it.

Not all the challenges are environmental. Our city is filled with the victims of harsh, societal violence. The magnitude and

severity of the suffering — people laying facedown in the sidewalk, passed out over and under bushes; cardboard camps set up where they strive for some modicum of community; human feces on the sidewalks — would signal a major societal flaw in a developing country, let alone one of the richest cities in one of the richest countries in the world. Something is clearly, deeply broken.

Most of my tech mentors share my passion for having a positive impact on the world — doing meaningful work to put a dent in the massive environmental and social issues that face us. That desire is often what attracts us to one another.

But these people tell me that there will be no job that will meet every level of my need pyramid. My urge to spend my working hours addressing these issues is understandable, they tell me, but unrealistic and naive. Best to continue down the path I'm on, which will be challenging, interesting, and lucrative — if lacking in altruism.

The tech industry has a vision problem. How else do you explain the claim that there is nothing we can do to address problems that we have no choice but to solve? Why can't we entice bright, passionate people to work on these causes and reward them with opportunities that continue to inspire and sustain their life in this city?

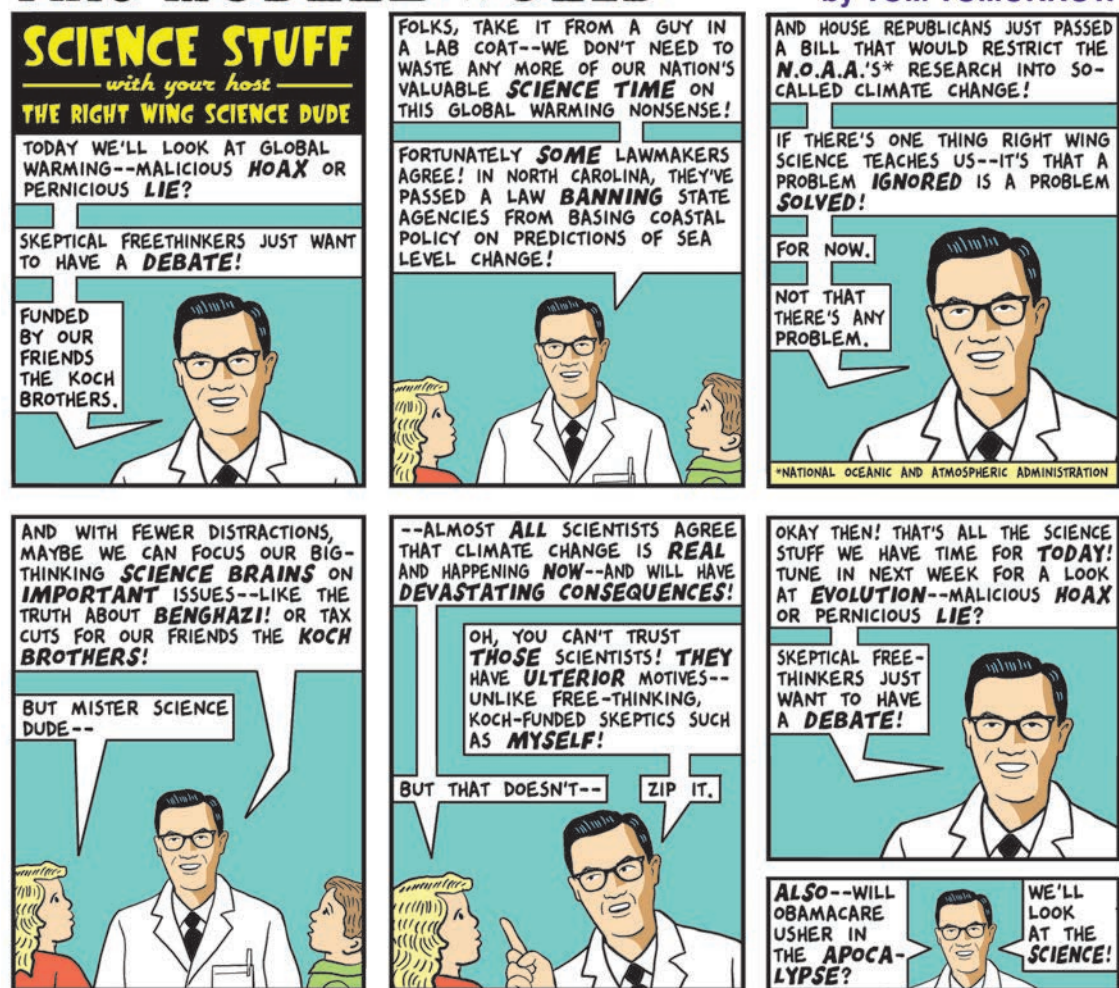
The tech industry could dedicate some of its vast resources, brain power, and prestige to help address the major issues we face. But I'm struggling to remain in an industry that seems so clueless that these challenges even exist and are important — significantly more so than Facebook's latest billion-something-dollar acquisition.

So I'm leaving tech, for now at least, to go shake up my perspective, nurture my imagination, and deconstruct what I've learned to be true and possible. But I hope to be drawn back. The people I've worked with in the industry are vibrant, intelligent, and passionate. Given the chance to work with these people on the issues we should be caring about, I'd take it every time. **SFBG**

Hanna Johnson worked in tech marketing; follow her new journey at TheRoadsToRoam.com.

THIS MODERN WORLD

by TOM TOMORROW



Rising tide of plutocracy

EDITORIAL The pace of life under late capitalism seems to be speeding up these days, and so too have the bad news developments and warnings of impending doom come at a more rapid clip, at least according to the headlines over the last couple weeks.

First it was a report from the US Commerce Department showing that corporate profits are at the highest level in 85 years while employee compensation is at its lower level in 65 years. After-tax corporate profits are now 10 percent of gross domestic product (a record high) as a result of the effective corporate tax rate (figuring in loopholes) of 20.5 percent, the lowest tax rates since 1929, not coincidentally when the Great Depression began.

Then came the latest report from the Intergovernmental Panel on Climate Change, striking a more urgent tone than the four preceding reports as it documents the threats already unfolding and the major social upheaval to come. And then we were hit with the US Supreme Court's 5-4 *McCutcheon vs FEC* deci-

sion, which "eviscerates our nation's campaign finance laws," as Justice Stephen Breyer wrote in his dissent, striking down aggregate contribution caps and giving even more political power to those with the most economic power.

So wealthy individuals and corporations are hoarding more of the nation's resources than ever before, and now they'll be able to spend even more of it to influence and corrupt our already broken political system, weakening its ability to take on big challenges such as addressing global warming because the solutions — including slowing down economic activity (we'll have more on that in next week's issue) and helping poor countries deal with rising seas and social instability — require resources from the greedy rich. Call it self-perpetuating plutocracy, with life as we know it on planet Earth at stake.

Meanwhile, on the local front, a Tenants Together study of the economic displacement now underway in San Francisco found

it is mostly real estate speculators who are evicting renters using the Ellis Act, a state law ostensibly designed for letting property owners eventually get out of the rental business. Instead, the report's analysis of eviction data since the Ellis Act was adopted in 1985 showed that 51 percent of Ellis evictions occurred within a year of the property changing hands, 68 percent within five years of new ownership, and 30 percent of Ellis evictions came from serial evictors — all told, displacing 10,000 San Francisco tenants, mostly from rent-controlled housing.

Prohibiting Ellis evictions for the first five years — which is part of Sen. Mark Leno's SB 1439, which had its first hearing this week — is a good idea that will help. But it also feels a bit like sticking a finger in the hole of a crumbling dike, when what we really need is a strong, new, progressive seawall to protect us against the rising tide of plutocracy, or rule by the rich, and its myriad ravages. **SFBG**

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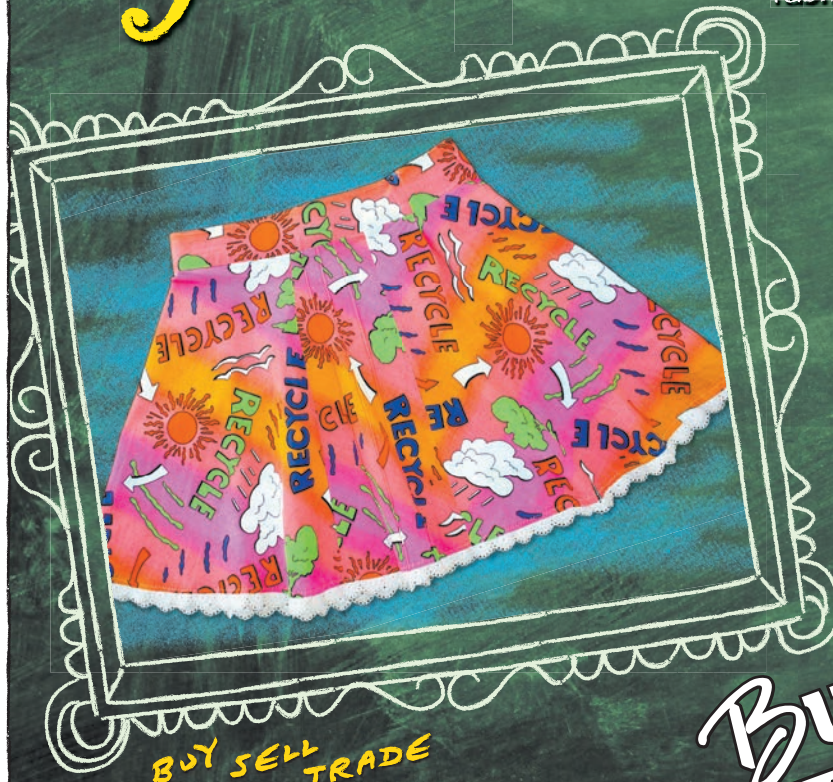
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A tale of two Google buses

The controversial tech shuttles are powerful symbols — or they're not — that are also causing real problems and benefits on the roads

BY JOE FITZGERALD RODRIGUEZ
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NEWS At the San Francisco Board of Supervisors on April 1, an environmental appeal hearing on the San Francisco Municipal Transportation Agency's commuter shuttle pilot program elevated the so-called Google Bus into a powerful symbol with two narratives — of gentrification and displacement, or the misguided belief that tech workers are to blame for those trends in San Francisco.

Those weren't the only divergent tales to emerge at the seven-hour long, emotion-packed hearing. While the buses were praised as good alternatives to San Franciscans driving to work in the Silicon Valley, there was also a surprising level of consensus that they're causing conflicts at local bus stops and need to be better regulated by the SFMTA.

The tale of the Google Bus as told by the tech industry is this: the buses ferry the workers of a burgeoning economic sector in a city that now leads the world in innovation. At its most basic, the Google Bus reduces wasteful driving, an environmental boon to the region.

But activists decrying displacement have beaten down a Google Bus effigy in the form of a piñata, and the morning before the hearing, protesters in clown costumes blockaded another Google Bus. Their tale of the Google Bus is about monstrous private transports that hurt low-income San Franciscans by clogging up Muni stops and driving up the price of nearby housing.

In this increasingly economically polarized city, A Tale of Two Cities is oft-mentioned in progressive political circles. But now A Tale of Two Google Buses has become the story of the moment, a story whose moral depends on one's perspective.

SILENT ON SHUTTLES

Carli Paine, who manages this and other pilot programs at the SFMTA, listened to over an hour's worth of public complaints about the shuttles at the hearing before enduring a tough grilling by Sup. David Campos and others.

"I don't have a problem with

tech workers, but the arrogance of the tech companies," a woman who identified herself as a nurse said at public comment. "I'm on the Muni bus that's packed to the gills that's held up behind a Google bus."

Paine has heard many variations on that since the Google buses arrived six years ago. The shuttles blocked Muni buses, held up traffic, and blocked bike lanes, but Paine said the SFMTA's early efforts to cite buses for illegally using Muni stops weren't working.

"That's not a comprehensive policy," she told us in a phone interview after the hearing. "It's reactionary. We recognized we needed a policy to address commuter shuttles."

In 2010, the SFMTA applied for grants to measure shuttle impacts, receiving funding in 2011. The first step was to go to the tech companies — Google, Facebook, Yahoo and their ilk — to get the data. The questions were basic, asking for counts: the number of shuttles, stops, riders, and trips. The tech industry flatly ignored SFMTA's inquiries.

"Some data was private, they felt," Paine said. "One of the reasons we're doing the pilot is there's information we haven't been successful in getting voluntarily."

Tech companies were incommunicado at the hearing as well. Hundreds of people, from technology workers to activists to everyday San Franciscans showed up, but representatives of the technology sector did not announce themselves.

"I think it's worth pointing out how absent the tech companies are," Sup. Malia Cohen said at the hearing, contrasting that with three years ago, when Twitter and other companies sought city tax breaks. "The tech executives were swarming City Hall."

That night, the public finally got a peek at the fruits of Paine's research. The Budget and Legislative Analyst Office released a report aggregating data from many sources, including the SFMTA. The findings tell the story of the damage caused by commuter shuttles on city streets.

BIG BAD BUSES

The BLA's report makes one thing clear: while the commuter shuttle plot

program applies to all privately owned shuttles, the main public debate is directed at regional shuttle buses ferrying workers to Silicon Valley.

The BLA estimates there are 131 regional shuttles with 8,030 boardings (to San Francisco and back) per day. Of the shuttles making 273 trips to and from San Francisco daily, the lion's share (57) are owned by Google. Its workers represent just over half of daily boardings.

IMPACTS

STREET MAINTENANCE

Pavement Stress Index per trip caused by...

Sport Utility Vehicle	1
Delivery Truck	442
Bus or Regional Shuttle	7,774

HOUSING

70% Frequency of higher rents within mile of shuttle stops in surveyed areas

40% Surveyed shuttle riders who would move closer to workplace if there were no regional shuttles

BENEFITS

REDUCTION

43 million Less vehicle miles travelled per year

8,500 Metric tons of greenhouse gas emissions saved per year

4,015 Estimated weekday passengers using regional shuttles

Source: City of San Francisco Budget Legislative Analyst Report

The invading buses are also enormous. Taller than a Muni bus, the BLA reports that the Google buses weigh 31 tons when fully loaded, nearly twice the weight of a big rig truck. That's also a far cry from the seven-ton intra-city shuttles used by the likes of the Academy of Art University and Kaiser Permanente. That size comes with a cost.

"The Department of Public Works staff concur that heavier vehicles contribute to faster roadway deterioration," the BLA wrote. The damage a shuttle makes on the pavement with a single trip accounts for \$1.08 out of the \$1 million it will ultimately cost the city to reconstruct a mile of pavement. A typical personal car will cause \$0.00023 of damage

to pavement over its entire lifetime. So one shuttle trip is "equivalent to 4,700 passenger vehicles driving over the same lane."

But the city isn't allowed to charge for that damage. The SFMTA is precluded from charging a fee for road damage pursuant to California Vehicle Code, the BLA report wrote, which restricts local governments for taxing use of city streets.

The SFMTA could opt to collect money by fining shuttle scofflaws. The BLA reports that, "half of the known stops" for all private shuttles take place in Muni bus zones, which is against city law — stops can only be made in white zones, and Muni stops are striped red.

"These are pirate shuttles," said Richard Drury, the attorney who appealed the program on behalf of the SEIU Local 1021 and other appellants. "They are illegal."

But at the hearing, the BLA reported that of 13,085 citations made to vehicles in red zones since January 2014, only 45 were issued to commuter shuttles. Campos fired verbal salvos at Paine and SFMTA Director Ed Reiskin, demanding to know why red zone parking laws weren't enforced.

"Was there a policy not to cite the buses?" Campos asked, pointedly, to which Reiskin replied, "There was not."

But in an email obtained by Tim Redmond of 48Hills.org (and formerly of the Bay Guardian), a vice president at Bauer (a shuttle provider contracting with tech companies) wrote to Paine in January asking her to dismiss its shuttle citations. "As I assume you know, we have had a 'handshake' agreement with SFMTA for many years that allowed us to use stops under a 'Muni First' condition."

Paine refused to comment on whether the shuttles had permission to use the stops. But the practice of using them has definitely had an impact on the cost of nearby housing as tech employees pay top dollar for the convenience.

HOUSING BOOMLETS

From 2010 to 2012, San Francisco's population increased by more than 20,000, the BLA reported, and con-

sequently, "The demand for housing has increased."

"We're bussing wealthy, predominantly white adults into low-income neighborhoods, where they in turn displace low-income people," Drury said at the hearing. "This is the reverse of affirmative action."

The BLA cites multiple studies demonstrating a spike in rental prices immediately around the shuttle stops. On Lombard in the Marina, rents soared by 30 percent near the shuttle stops, as opposed to 17 percent in the rest of the neighborhood. Near the Dolores Street shuttle stops, rents soared by 43 percent, as opposed to 23 percent just a few blocks away.

Even a cursory search of Craigslist shows higher rents at listings that advertise "easy access for commuters and 10 minutes to Apple/Google/Yahoo shuttle bus stops!"

The BLA admits this anecdotal evidence doesn't "show causation." But at the hearing, a tech worker named Martin MacKerel pleaded with his colleagues to recognize the shuttles may hurt San Franciscans, despite the industry's best intentions.

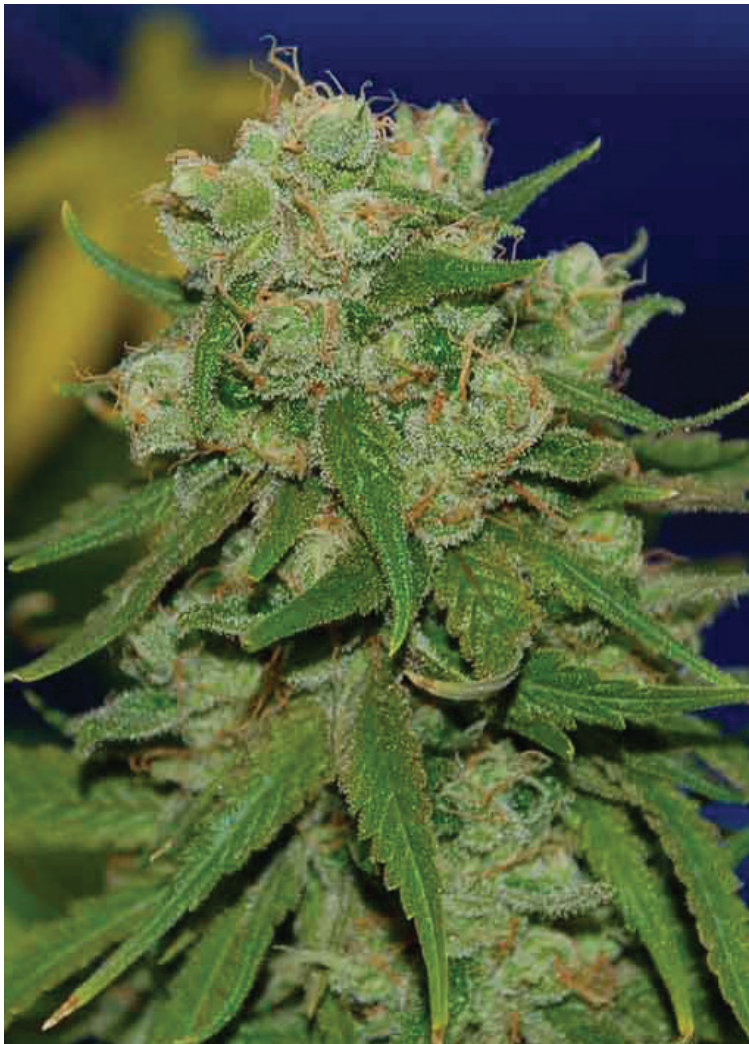
"I'm here to talk to my fellow tech workers here," he said. "We've got to consider that we're displacing people into Antioch, San Pablo, the East Bay. If they have to drive in to San Francisco, we need to know that."

Tech worker Andrew Textor delivered a different message at the hearing, decrying the villainization of tech workers.

"I've lived in the city for 10 years, I've been riding the shuttles four and a half," he said. "Please let this program go forward. I'm not a new arrival, I don't like being called 'techie.' I'm still a San Franciscan."

In the Tale of Two Google Buses, the shuttles are symbols of populist anger and economic frustration, but also real vehicles that harm San Francisco in ways that can be measured and regulated, which officials claim the 18-month pilot program will do. The supervisors denied the environmental appeal on an 8-2 vote.

"We don't want to stop the buses," Cynthia Crews of the League of Pissed Off Voters said at the hearing. "We just want the companies to pay their fair share." **SFBG**



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Privatization of public housing

Many residents feel they're moving from the frying pan of Housing Authority control into the fire of developer and nonprofit management

BY Yael Chanoff
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NEWS Like so many San Franciscans, Sabrina Carter is getting evicted.

The mother of three says that if she loses her home in the Western Addition, she'll have nowhere to go. It's been a tough, four-year battle against her landlord — a St. Louis-based development company called McCormack Baron — and its law firm, Bornstein & Bornstein. That's the same law firm that gained notoriety for holding an "eviction boot camp" last November to teach landlords how to do Ellis Act evictions and sweep tenants out of rent-controlled housing.

But Carter's story isn't your typical Ellis eviction. Plaza East, where she lives, is a public housing project. Public housing residents throughout the country are subject to the "one-strike and you're out" rule. If residents get one strike — any misdemeanor or felony arrest — they get an eviction notice. In Carter's case, her 16-year-old was arrested. He was cleared of all charges — but Carter says McCormack Baron still wouldn't accept her rent payment and wouldn't respond to her questions.

"I was never informed of my status," she said.

That is, until her son was arrested again, and Carter found herself going up against Bornstein & Bornstein. She agreed to sign a document stipulating that her eviction would be called off unless her son entered Plaza East property (he did). It was that or homelessness, said Carter, who also has two younger sons.

"They criminalized my son so they could evict my family," Carter said.

McCormack Baron and Bornstein & Bornstein both declined to comment.

On March 12, Carter and a band of supporters were singing as they ascended City Hall's grand staircase to Mayor Ed Lee's office.

"We're asking the mayor to call this eviction off. Another black family cannot be forced out of this city," Lisa "Tiny" Gray-Garcia, co-founder of Poor Magazine, said at the protest.

Nearly half of San Francisco's

public housing residents are African American, according to a 2009 census from the city's African American Out-Migration Task Force. These public housing residents represent a significant portion of San Francisco's remaining African American population, roughly 65 percent.

Carter's eviction was postponed, but it raises an important question: Why is a public housing resident facing off with private real estate developers and lawyers in the first place?

PUBLIC HOUSING, PRIVATE INTERESTS

Plaza East is one of five San Francisco public housing properties that was privatized under HOPE VI, a federal program that administers grants to demolish and rebuild physically distressed public housing.

The modernized buildings often have fewer public housing units than the ones they replaced, with private developers becoming their managers. San Francisco's take on HOPE VI, called HOPE SF, is demolishing, rebuilding, and privatizing eight public housing sites with a similar process.

US Department Housing and Urban Development is rolling out a new program to privatize public housing. The San Francisco Housing Authority is one of 340 housing projects in the nation to be chosen for the competitive program. The city is now starting implementing the Rental Assistance Demonstration program. When it's done, 75 percent of the city's public housing properties will be privatized.

Under RAD, developers will team up with nonprofits and architectural firms to take over managing public housing from the Housing Authority. RAD is a federal program meant to address a nationwide crisis in public housing funding. Locally, the effort to implement the program has been spurred by the Mayor's Office of Housing and Community Development.

MOHCD Director Olson Lee has described RAD in a report as "a game-changer for San Francisco's public-housing residents and for [Mayor]



Lee's re-envisioning plan for public housing." Later, Lee told us, "We have 10,000 residents in these buildings and they deserve better housing. It's putting nearly \$200 million in repairs into these buildings, which the housing authority doesn't have. They have \$5 million a year to make repairs."

Funding is sorely needed, and this won't be enough to address problems like the perpetually broken elevators at the 13-story Clementina Towers senior housing high-rises or SFHA's \$270 million backlog in deferred maintenance costs.

But RAD is more than a new source of cash. It will "transform public housing properties into financially sustainable real estate assets," as SFHA literature puts it.

RAD changes the type of funding that supports public housing. Nationally, federal dollars for public housing have been drying up since the late '70s. But a different federal subsidy, the housing choice voucher program that includes Section 8 rent subsidies, has been better funded by Congress.

Under RAD, the majority of the city's public housing will be sustained through these voucher funds. In the process, the Housing Authority will also hand over responsibility for managing, maintaining, and effectively owning public housing to teams of developers and nonprofits. Technically, the Housing Authority will still own the public housing. But it will transfer the property through 99-year ground leases to limited partnerships established by the developers.

The RAD plan comes on the heels of an era marked by turmoil and mismanagement at the Housing Authority. The agency's last director, Henry Alvarez, was at the center of a scandal involving alleged racial

discrimination. He was fired in April 2013.

In December 2012, HUD declared SFHA "troubled," the lowest possible classification before being placed under federal receivership. A performance audit of the agency, first submitted in April 2013 by the city's Budget and Legislative Analyst, determined that "SFHA is expecting to have no remaining cash to pay its bills sometime between May and July of 2013."

**"WE'RE BEING
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IS APPROPRIATE."**

JOYCE ARMSTRONG

Six of the seven members of the Housing Authority Commission were asked to resign in February 2013, and were replaced with mayoral appointees.

Joyce Armstrong is not a member of this commission, but she sits on the dais with them at meetings, and gives official statements and comments alongside the commissioners. Armstrong is the president of the citywide Public Housing Tenants Association, and she talked about RAD at a March 27 meeting, conveying tenants' apprehension toward the expansion of private managers in public housing.

"Staff in HOPE VI developments are very condescending," Armstrong said. "We're not pleased. We're being demeaned, beat up on, and talked to in a way I don't feel is appropriate."

NONPROFITIZATION

When RAD is implemented, it won't just be development companies interacting with public housing residents. San Francisco's approach to RAD is unique in that it will rely heavily on nonprofit involvement. Each "development team" that is taking over at public housing projects includes a nonprofit organization. Contracts haven't been signed yet, but the Housing Authority has announced the teams they're negotiating with.

"We call it the nonprofitization of public housing," said Sara Shortt, executive director of the Housing Rights Committee.

The developers are a list of the usual players in San Francisco's affordable housing market, including the John Stewart Company, Bridge Housing Corporation, and Tenderloin Neighborhood Development Corporation.

Community-based organizations that are involved include the Mission Economic Development Agency, the Japanese American Religious Federation, Ridgepoint Nonprofit Corporation, Glide Community Housing, Bernal Heights Housing Corporation, and the Chinatown Community Development Center.

On March 13, when the Housing Authority Commission announced who would be on these teams, the meeting was packed with concerned members of the public. Two overflow rooms were set up. One group with a strong turnout was SEIU Local 1021, which represents public housing staff.

Alysabeth Alexander, vice president of politics for SEIU 1021, said that 120 workers represented by the union could be laid off as management transfers to development teams, and 80 other unionized jobs are also on the line.

"They're talking about eliminating 200 middle-class jobs," Alexander said.

She also noted that SEIU 1021 wasn't made aware of the possible layoffs — it only found out because of public records requests. (Another downside of privatization is that certain information may no longer be publicly accessible.)

"We're concerned about these jobs," Alexander said. "But we're also concerned about the residents."

RESIDENTS' RIGHTS

HUD protects some residents' rights in its 200-page RAD notice. These include the right to return for residents displaced by renovations and other key protections, but rights not covered in the document — some of which were secured under the current system only after lengthy

campaigns — are less clear. In particular, rights relating to house rules or screening criteria for new tenants aren't included.

Negotiations with development teams are just beginning. Lee said tenants' rights not included in the RAD language would be discussed as part of that process.

"It will be a function of what is best practice," Lee said.

But developers have already expressed some ideas about public housing policies they want to tweak when they take over. At one point, the city was considering developers' requests to divide the citywide public housing wait-list into a series of site-specific lists. Lee says that this option is no longer on the table.

But as developers' interests interact with local, state, and federal tenant regulations, things could get messy. James Grow, deputy director of the National Housing Law Project, says that whatever standard is the most protective of residents' rights should apply.

Still, Grow said, "There's going to be inconsistencies and gray areas."

Grow said that inevitably some residents' rights will be decided "on a case-by-case basis, in litigations between the tenant and the landlord... They'll be duking it out in court."

This will be true nationwide, as each RAD rollout will be different. But at least in San Francisco, "Most of the tenant protections in public housing will remain," said Shortt. "We are trying to tie up any holes locally to make sure that there is no weakening of rights."

Grow's and Shortt's organizations are also involved in San Francisco's RAD plan. The National Housing Law Project, along with the Housing Rights Committee and Enterprise Community Partners, have contracts to perform education and outreach to public housing residents and development teams.

UNCERTAIN FUTURE

Just how much money will go to RAD is still under negotiation. The RAD funding itself, derived from the voucher program, will surpass the \$32 million the city collected last year in HUD operating subsidies. But its big bucks promise is the \$180 million in tax credit equity that the privatization model is expected to bring in.

The city will also be contributing money to the program, but how much is unclear.

"The only budget I have right now is the \$8 million," Lee said, money that is going to the development teams for "pre-development."

Lee added that funding requests

would also be considered; those requests could total \$30-50 million per year from the city's housing trust fund, according to Shortt.

To access that \$180 million in low-income housing tax credits, development teams will need to create limited partnerships and work with private investors. The city wants to set up an "investor pool," a central source which would loan to every development team.

It's a complicated patchwork of money involving many private interests, some of whom don't have the best reputations.

Jackson Consultancy was named as a potential partner in the application for the development team that will take over management at Westbrook Apartments and Hunters Point East-West. That firm is headed by Keith Jackson, the consultant arrested in a FBI sting in late March on charges of murder-for-hire in connection with the scandal that ensnared Sen. Leland Yee and Chinatown crime figure Raymond "Shrimp Boy" Chow.

Presumably, Jackson is no longer in the running, although the entire transformation is rife with uncertainties.

Residents often feel blindsided when management or rules change at public housing properties. And RAD will be one of the biggest changes in San Francisco's public housing in at least a decade.

"People are concerned about their homes. When they take over the Housing Authority property, what's going to happen? They keep telling us that it's going to stay the same, nothing is going to change," said Martha Hollins, president of the Plaza East Tenants Association.

Hollins has been part of Carter's support network in her eviction case.

"They're always talking about self-sufficient, be self-sufficient," Hollins said. "How can we be self-sufficient when our children are growing up and being criminalized?"

Public housing has many complex problems that need radical solutions. But some say RAD isn't the right one. After seeing developers gain from public housing while generational poverty persists within them, Gray-Garcia says that her organization is working with public housing residents to look into ways to give people power over their homes. They are considering suing for equity for public housing residents.

"These people can't manage their own stuff and we need to do it for them." It's that lie, that narrative, that is the excuse to eradicate communities of color," Gray-Garcia said. "We want to change the conversation." **SFBG**

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Brains, robots, and their evolution

What can we learn from technology, and what can it learn from us?

BY REBECCA BOWE

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NEWS The Bay Area is fully engaged with the technology industry, triggering political flare-ups over Google Glass, tech buses, and larger debates over how the tech industry is morphing the Bay Area's social and economic landscape. Meanwhile, university researchers are busily putting technology to use in service of their studies, or carefully examining how technology is shaping people's lives.

A pair of recent events in San Francisco and Berkeley illuminate how web-based technology has become deeply embedded in everyday life, helping to shape human realms as personal and unique as emotions, brain health, and behavior.

Medical researchers at the University of California San Francisco have devised a tool they hope will advance our understanding of neuroscience and brain disease. On April 8, UCSF researchers launched a new project called the Brain Health Registry, which uses the Internet to recruit volunteer research subjects who play online brain games as part of the enrollment.

Across the bay at UC Berkeley's Center for New Media, a recent symposium explored the implications of living in a world increasingly populated with robots and "smart" technologies that are designed to anticipate and respond to human behavior and dynamic environments. The April 4 event, called Robots and New Media, highlighted some thorny and intriguing questions about how robots "play a critical new role as extensions of ourselves," according to the event description.

With discussion from cognitive neuroscientists about what happens to the human brain during interactions with robots,

the talk also dived into questions about how much trust people should be willing to lend to emerging technologies.

BRAIN TRUST

Michael Weiner often wonders whether swimming in the San Francisco Bay can be credited with sharpening the mind. "I can tell you this: It sure makes you feel good," said Weiner, who frequently plunges into the frigid bay waters as a member of the Dolphin Club.

For Weiner, a professor of radiology at the University of San Francisco who specializes in Alzheimer's research, the curiosity goes beyond idle speculation. He'd like to conduct a clinical study to explore the impact that swimming in cold water has on mental functioning. But at the moment, he and a team of UCSF researchers are focused on a much bigger project.

Weiner is the founder of UCSF's Brain Health Registry, designed to answer these brain impact questions by making it easier to do clinical studies. Realizing that the high cost of recruiting volunteers can slow down cognitive research, he's turned to the Internet to build a database of volunteer subjects.

"The idea is to collect tens of thousands of people into a registry and then use it to select subjects for clinical trial," he explained. To enroll, participants provide their names and other personal information, and answer questions about their patterns around sleep, mood, exercise, medications, use of alcohol, and other behaviors. They also take online cognitive tests provided by Lumosity, a brain-game company.

Their test results and personal information are then entered into the registry, which can be used to aid research in several ways. It

can be analyzed to detect trends — for example, are there patterns suggesting a linkage between sleep disorders and poor cognitive functioning? It could be used to help researchers detect people with very early Alzheimer's, Weiner noted. And UCSF researchers can contact registry volunteers to invite them in for clinical studies.

"I want 50,000 people of all ages within the San Francisco Bay Area," Weiner said of his initial goal. By the end of 2017, the recruitment goal is 100,000. So far, 2,000 have signed up as volunteer subjects.

The Brain Health Registry could turn out to be a tool for facilitating long-term goals like finding a cure for Alzheimer's. But having this giant database filled with sensitive personal information brings up at least one important question: What if there's a data breach?

"I've been doing research for a long time, and never has there been a loss of data," Weiner responded, vouching for the system's ability to keep data safe. "I'm in there, my two children are in there."

LIKABLE ROBOTS

Carla Diana spoke at Berkeley's Center for New Media symposium on April 4. A designer whose work involves playing around with the expressive elements of technology, she helped create a robot called Simon with a team of researchers at the Georgia Institute of Technology.

She said the purpose of designing Simon was "to study how we can interact with the machine in the most natural way possible."

Simon is cute and looks like a doll. With an all-white head and torso designed by Meka Robotics, a San Francisco-based robotics company that was recently acquired by Google, Simon has expressive droopy eyes outfitted with cameras, light-up ears that flop up and down, and mechanical hands that grip things.

He (it?) is programmed to track people as they interact with him, understand spoken sentences, and respond with expressive sound and movement that mimics human social behavior. Diana said the robot was designed with diminutive features on purpose, as a way of conveying that he has a lot to learn.

Diana is a fellow at Smart Design, where she oversees the Smart Interaction Lab. Her work isn't just about making machines — it's also about studying how people interact with smart technologies, and thinking carefully about things like how the "personality" of a machine can excite people, motivate them, or push their buttons, so to speak, by designing for a sensory experience.

Asked during the question-and-answer period about the ethical implications of designing machines meant to reach people on an emotional level, Diana acknowledged that this is precisely what smart technology designers are up to.

"It's the responsibility of the designer to realize that we are doing that," she replied. "We are creating entities that have the ability to manipulate humans' emotions. And that's that."

WELCOME TO THE MACHINE

Mireille Hildebrandt, a lawyer, researcher, philosopher, and professor who flew in from the Netherlands to speak at the symposium, offered a big-picture view of

what it means for people to interact with "smart" technologies or robotic machines, and she threw out questions about the overarching implications.

"We're moving toward something called ubiquitous computing," she explained. "The environment starts to adapt to your assumed, preferred preferences."

Common examples of this adaptable technology abound on the Internet: Targeted advertising is based on individuals' unique preferences. Google search tries to guess what you're looking for before you finish typing.

What happens when this kind of "smart," predictive tech goes beyond the computer screen? In some cases, that's already happening: Think facial recognition technology that can scan an environment to detect a specific person. A less creepy example is smart appliances such as thermostats or robotic vacuum cleaners.

Bringing it up a notch, Hildebrandt asked the audience to imagine that everyone had a personal robot. "What if your robot does some A/B design, testing your moods, susceptibility to spending, voting, and other behaviors?" she asked. "What if your robot is online with its peers, sharing your behaviors to improve the user experience? ... However smart they are, they aren't human. They have no consciousness, let alone self-consciousness."

In a robotic environment, she said, "You can be calculated. When I, as a robot, act like this, then [a person's] behavior will likely be like that. ... We would have to realize that they are continuously anticipating us."

To live in this kind of souped-up environment brings up big questions, Hildebrandt said: "Who's in control? What's the business model? And how will it affect our privacy?" **SFBG**

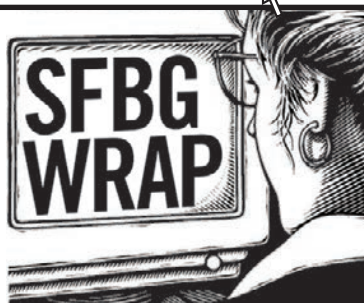
COVERED SF UNVEILED

Last week, Sup. David Campos introduced legislation to create Covered San Francisco, a city health care option designed to remedy a coverage gap that will be created under the Affordable Care Act.

Lately, we've gotten reports of San Franciscans hoping to enroll in Covered California — the state-run health insurance marketplace created under the ACA — leaving meetings with enrollment counselors in tears of frustration. Even though these would-be enrollees are technically eligible for Covered California — which makes them ineligible for Healthy San Francisco — they can't afford it.

"The most authoritative study says 40 percent of San Franciscans who are eligible for Covered California still will not be able to afford it," Campos said.

Co-sponsored by Sups. John Avalos, Eric Mar, and Jane Kim, the legislation seeks to address the problem by creating a new option for employees to receive subsidies to purchase health insurance under Covered California through the Department of Public Health. The



funding would be derived from an employer spending requirement already in place under the city's Health Care Security Ordinance.

The proposal also seeks to close a loophole that Campos said incentivizes employers to set up health reimbursement accounts for employees that cannot be used to purchase Covered California insurance plans. To discourage the use of these accounts, the proposal would make employers unable to claw back funding they've contributed. (Rebecca Bowe)

PG&E INDICTMENT FALLS SHORT

A federal grand jury in San Francisco issued a criminal indictment against

Pacific Gas & Electric for negligence in the 2010 gas pipeline explosion in San Bruno that killed eight people and destroyed an entire neighborhood. But that falls far short of what this rapacious company and its conniving executives — none of whom face personal criminal charges — should be facing.

The indictment omits key details of what happened leading up to this tragic and entirely preventable explosion, buying into the fiction that there is a meaningful difference between PG&E Co., the regulated utility, and PG&E Corp., the wealthy and powerful Wall Street corporation. This is a stark example of how corporations are given all the rights of individuals, but accept few of the responsibilities, with the complicity of the political and economic systems.

The 12-count indictment focused on violations of the Pipeline Safety Act, which requires companies to maintain their potentially dangerous pipelines, including keeping detailed records and doing safety inspections that would detect flaws like the faulty weld that caused the San Bruno explosion on Sept. 9, 2010 — work the company negligently failed to perform.

But PG&E's wanton disregard

for public safety, combined with the greed and shameless self-interest of then-CEO Peter Darbee and other executives, goes far deeper than that. A report by the California Public Utilities Commission released in January 2012 found that \$100 million in ratepayer funds that had been earmarked for pipeline maintenance and replacement, including this section in San Bruno, was instead diverted to executive bonuses and shareholder profits. (Steven T. Jones)

911 DISPATCHERS STRESSED

The controversial tax breaks given to tech companies in San Francisco in 2011 came under fire again last week, as emergency dispatchers protested crippling budget shortages on April 2 in front of the Department of Emergency Management.

"When you call 911, there should be enough people working to pick up the phone," said Ron Davis, an emergency dispatcher in San Francisco for 13 years. "It's upsetting when you or someone you love is in a life-threatening emergency and you're put on

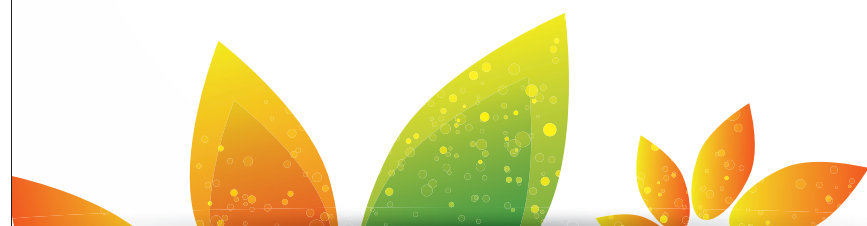
hold for 30 seconds, 45 seconds, or even a minute and longer."

The department receives, on average, nearly 3,000 phone calls per day, and the workers who spoke at the rally described long hours and inadequate coverage for the volume of calls that they receive. California law mandates that 90 percent of 911 calls be answered in 10 seconds or less, but in San Francisco that number often drops to 60 percent or lower.

The rally was organized by SEIU Local 1021 and was part of the union's contract negotiations with the city. Larry Bradshaw, vice president for the San Francisco region of the union, said workers were willing to make sacrifices during the recession but now, "we just want to recoup our losses and make up for lost ground." (Brian McMahon)

WILL AIRBNB PAY UP?

Airbnb has agreed to start collecting and paying the transient occupancy tax in San Francisco sometime this summer — finally acknowledging that's the only workable way to meet the tax obligation it shares with its hosts. But that leaves open the question of how much. (Continues on page 16 >>)



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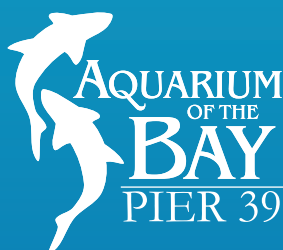
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WILL AIRBNB PAY UP?

CONT>>

tion of whether this \$10 billion corporation intends to pay the tax debt it has accumulated for years while trying to duck its responsibility to the city.

That's at least several million dollars that the city could really use right now. Airbnb commissioned and publicized a study in late 2012 claiming its San Francisco hosts collected \$12.7 million from Airbnb guests in fiscal year 2011-12, meaning they should have collected and remitted to the city \$1.9 million.

In early 2012, the San Francisco Tax Collector's Office held public hearings to clarify whether the TOT applies to the short-term rentals facilitated by Airbnb and similar companies, ruling in April 2012 that the TOT does apply to those stays and that it is a "joint and several liability" shared by the hosts and Airbnb, which conducts the transaction and takes a cut.

Yet despite heavily lobbying during the hearing and being acutely aware of the outcome and its resulting tax obligation, Airbnb simply refused to comply and tack the 15 percent surcharge onto its transactions, as similar companies such as Roomorama were doing.

So if Airbnb was really the good corporate citizen that it's now claiming to be, it would not only start charging the 15 percent fee and sharing that money with the city, it would also cut San Francisco a check for around \$4 million, or whatever the tax would be on what this growing business has collected from its guests since April 2012. (Steven T. Jones)

OIL BUBBLE BURST

"We've been told that there's a great oil boom on the immediate horizon," billionaire investor Tom Steyer noted at the start of a March 27 talk in Sacramento.

But Steyer wasn't there to trumpet the oil industry's high expectations. Instead, his panelists dismissed the buzz on drilling the 1,750-square-mile Monterey Shale as pie-in-the-sky hype.

Dr. David Hughes, a geoscientist with the Post Carbon Institute, and researcher Robert Collier had been invited to speak by Next Generation, a policy group focused on climate change that was co-founded by Steyer.

Both experts questioned the findings of a University of Southern California study that wound up being cited time and again as the basis for the oil industry's arguments for drilling the Monterey Shale.

Partially funded by the Western

States Petroleum Association, the USC report outlined a rosy economic outlook, estimating that it would create 2.8 million jobs and \$24 billion in tax revenues.

Yet prominent economists could find no basis for certain claims. "They said: 'We cannot see any justification for these incredible numbers,'" Collier reported. "They seem too big to be believable."

The Post Carbon Institute and Physicians, Scientists and Engineers for Healthy Energy published their own report challenging the findings, titled *Drilling California: A Reality Check on the Monterey Shale*. (Rebecca Bowe)

RISE UP



WEDNESDAY 9

TOWN HALL MEETING FOR PEDESTRIAN SAFETY

Muslim Community Center, 4760 Mission, SF. gmackellen@eagsf.org. 6-8pm, free. Responding to the recent trend of pedestrian collisions in San Francisco, a coalition of neighborhood leaders has called for a Pedestrian Safety Town Hall. Supervisors Campos, Avalos, and Chiu will be in attendance, along with leaders from SFMTA and the SFPD, to discuss and propose ways to protect pedestrians against automobile accidents in San Francisco.

THURSDAY 10

COMMUNITY FORUM: ACTIVISM AGAINST DISPLACEMENT

LGBT Community Center, 1800 Market, SF. www.urbanidea.org. 5:30-7:30pm, free registration online. Responding to the '80s office high-rise boom, Proposition M has defined development and infrastructure in the city's downtown to this day. Now, in the midst of another boom of development and evictions, Central City activists are proposing a Housing Balance Act, to link the rate of market development to a balanced affordable and middle-income housing. Join in the discussion to be part of the effort and find out more.

PANEL DISCUSSION: WHAT THE FRACK?!

1011 Market, 2nd Floor, SF. www.sfcamera-work.org. 6-8pm, free. Featured photographer Sarah Christianson will be present along with participants from Earthjustice and the Sierra Club to discuss fracking, a harmful oil and natural gas extraction technique. The talk will examine how the scars from previous oil booms are healing, what new wounds are being inflicted, and who is on the forefront of the movement to safeguard California against environmentally harmful oil development.

SATURDAY 12

CESAR CHAVEZ HOLIDAY PARADE AND FESTIVAL

Dolores Park, Guerrero and 19th, SF. www.cesarchavezday.org. 10am-5pm, free. Celebrate the life of labor activist and civil rights leader Cesar Chavez. The parade will begin assembling at 10am at Dolores Park, and there will be a street fair featuring food, music, entertainment, and arts and crafts booths from noon until 5pm on 24th St. between Treat and Bryant.

AN EVENING WITH MATT TAIBBI

First Congregational Church, 2345 Channing, Berk. www.kpfa.org. 7:30pm, \$12 in advance, \$15 at door. From the award-winning investigative journalist and bestselling author of *The Great Derangement* and *Griftopia* comes *THE DIVIDE: American Injustice in the Age of the Wealth Gap*. Matt Taibbi, one of the most widely read journalists in America who is best known for his work at Rolling Stone, will speak about his new book, which offers a galvanizing exploration of how our growing wealth gap isn't just warping our economy, but transforming the meaning of rights, justice, and basic citizenship. Taibbi will be joined by Donald Goldmacher, producer and director of *Heist: Who Stole the American Dream?* **SFBG**



ART IS HARD

BY MARKE B.
marke@sfbg.com

It's gotten so that I'm terrified of my own Facebook. Every time I refresh, it seems another artist is leaving the city. Last month alone it was two drag queens, a photographer, a painter, a couple writers, a gaggle of DJs, a singer. And actors, always actors. There have been fabulous farewell parties or simply abrupt messages. "I just bought a house in Austin." "Think I'm gonna love Seattle." "Chicago's where my head's at now." "Any hookups with Bushwick collectives?"

You've got to feel some sort of perverse pride: People are actually moving to *Brooklyn* because it's so hard to survive as an artist here! We win, I guess?

I'm going to get something out of the way here: Despite all the editorial handwringing and clickbait trend posts and parachuting-in journalists and \$5 toasts, there is still plenty of art going on here. Too much, really, if there is such a thing. It's my job to try to keep track of every arty thing, and most mornings I go to bed weeping over 10 to 20 things I missed. Art in the Bay Area, especially, has a particularly elastic definition — we celebrate every kind of inspired expression: Burning Man art cars, robotic porn, ironic Pong hacks, random street dancing, banging on upturned mop buckets, dressing like it's the Gold Rush in 2163. But traditional art still thrives here as well, even as the people making it may be barely hanging on.

Artists, I'm sorry, but this is all your fault. It was the subversive inventiveness of city art, *your* inventiveness — underground parties, random acts of weird, insane global cuisine, WTF fashion freedom, visual bebop, uku-le tunes and rap verses beneath our windows at 4am — that made all these rich people want to move to the city in the first place. We're living in an age of hyper-urbanization, a thrumming

cosmopolitan situation that many of us long dreamed of. And now everything's turning on us. From Paris to Hyderabad, the freaks are being squeezed out.

Of course, along with their lust for gold and experience, the monied and naive bring their own culture of patronage and potential, including a ready market for aspirational "creators." And things may be beginning to reach a strange equilibrium: For every poet leaving to commune in Grass Valley, a sofa-surfing drag queen scores a life-saving gig at a gaming conference satellite party. But to many beneficiaries of the "new economy," art is merely another form of shock entertainment, not a burst of unfathomable truth, a creamy spasm of the zeitgeist, a necessary civic virtue. Beauty's hardly even in it, darling.

Worse, it sucks to see how much art-making itself has been devalued lately. The first dot-com boom snatched up artistic types and happily applied their skills toward making the Internet an aesthetic as well as an entertaining experience. Writers, visual artists, designers, philosophers, anarchic coders were eagerly courted and given pride of place. Our present ruling "visionaries," however, seem happy just to have the round peg go in the round hole.

It's up to artists to figure out how to keep this whole thing from collapsing into some lame-ass singularity, a black hole of "everything's amazing!!!" Already some clever adaptations are emerging, which we highlight in this issue. Diversification and education are always good. So is taking back the conversation with grand acts of wonderment or a steady practice that stealthily imprints itself on the consciousness of an era.

And hey, if you need to take a breather for a minute in Culver City — where you can have a whole house! — that's cool, too. Like earthquakes, market-dives, and bubble-bursts, we know you'll be back someday. **SFBG**



Curating the city

Gallery evictions signal a major shift the art world,
with the technology boom serving as the problem and its potential solution

BY LAURA B. CHILDS
art@sfbg.com

CAREERS AND ED Geary Boulevard runs almost the entire length of San Francisco, beginning in the middle of the Financial District, at historic Lotta's Fountain. Along the first few blocks of one of the city's longest streets — amid a bustling community of corporate offices, luxury boutiques, and specialty coffeehouses — the city's oldest established art galleries have thrived. But that's changing.

Three art galleries used to share the second floor of 77 Geary. Now, it is headquarters of a technology firm. Rena Bransten Gallery, George Krevsky Gallery, and Accession Gallery were sent eviction notices in January, forced out by the expansion of the building's fourth floor tenants, MuleSoft. The software and consulting company offered to pay double the art galleries' rent. When a counter-offer was too costly for the gallery owners, the art spaces were forced to relocate or close indefinitely.

News of the evictions of these three galleries broke in January, inciting an outcry about affordability and displacement caused by the tech industry, an all-too-common San Francisco narrative these days. These galleries were forced out of a space they had occupied for decades, a space where they had cultivated a community of artists and art lovers alike, a place where the two could easily connect.

The affordability and displacement crisis is not news to San Francisco. With stores closing and opening daily and eviction notices sent out left and right, the fodder for concern about the changing face of the city is inexhaustible.

What's worrisome about the 77 Geary gallery evictions is not so much the evictions themselves, but rather what it means for the future of art in San Francisco. Galleries serve as a gathering space for artists to sell art and for the community to appreciate it. Without the walls of a gallery, where will artists sell their work? How do we continue the thriving community of artists and art lovers? And most importantly, what will become of the art world as we move towards an increasingly digital world?

INCUBATING VISIONS

Public art museums, or art galleries, have been around since the late 1700s. For centuries, they've functioned as hubs of culture where art is not simply sold, but appreciated. Over time, commercialization has plagued the art world, artists and art galleries alike have had to focus on sales over building a culture and a community. In the past few years, gallerists have seen the landscape of the art world shift so dramatically that they've been unable to keep up.

"Local galleries are under assault," Trish Bransten, director of Rena Bransten Gallery, tells the Guardian. This 27-year-old gallery on Geary was run by a mother and daughter team. They recently relocated to 1639 Market, a townhouse-like space that recently the public. The white walls stretch up two floors, with a loft in the back. There's potential here, Trish says, despite the 1,100-square-foot gallery being a quarter the size of its previous location. The five-woman staff sits in a circle, comfortably discussing the changing art scene over martinis.

What they describe as an "assault" comes from dif-
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CURATING THE CITY

CONT>>

ferent angles. The Mulesoft eviction was an easy target for pinning the blame on technology companies, but the problem lies deeper that. It's been 20 years since the World Wide Web was introduced to the public, and some industries are seeing consequences only now.

The digitization of our lives has had a profound effect on the art world. Similar to when the Internet upturned the journalism and publishing industries, the art industry is struggling to move forward in the digital world — all these content providers forced to find new ways to reach their audiences.

Heather Marx and Steve Zavattero were gallery owners for 12 years, until last year. Marx and Zavattero Gallery was part of the 77 Geary galleries until they decided to close six months before the formal eviction. It became clear to the couple that the old model of art galleries was changing. The art world was shifting from under their feet and they felt that they could not move forward with the old model of selling art.

"We were straddling the old school and the new school," says Zavattero, who was part of the first tech boom in the 1990s before joining his wife's gallery. He remembers Marx & Zavattero Gallery as a gathering place for wonderful visuals, great ideas, and stimulating conversation. "Maybe that's just an archaic notion at this point with the world speeding up this much," he says. "I think in San Francisco it's happening at such a rapid acute pace that it's ominous in a sense."

Gallerists traditionally find artists for an exhibition and then support them throughout their careers. Putting on an artist exhibition takes weeks of preparation. It's a creative process where the gallerists work in tandem with the artist to create a story about the artwork. Most exhibitions are open to the public free of cost. The purpose of an art exhibition isn't just to sell paintings, photographs, or sculptures. Galleries function in a similar way to museums. They encourage the public's exposure to art.

"There was a real energy put around a show and certainly we had to sell because you had to stay in business and it wasn't so market-driven," remembers Marx, who has an advanced degree in art history but at times felt like she needed an MBA. "It was scary. Now, you can't keep up unless you're going to a fair at least every month. The art fairs have proliferated like wildfire and it's really

hard for a small business in its awkward teenage years to keep up."

Art fairs commonly take place over the course of several days, where artists and art dealers show and sell their work. They can range from local street gatherings to gargantuan conventions that take over cities, like ArtBasel in Miami. Many galleries see a rise in exposure and sales from art fairs, but these shows can prove costly. From shipping costs to plane tickets, the cost often doesn't outweigh the sales for mid-tier galleries.

The mid-tier galleries have been hit harder than new galleries and old institutions. Veteran galleries that have been in business for over 30 years, like Fraenkel Gallery and Robert Koch Gallery, have the cachet of brand and artist recognition. On the other end, new galleries are successful based on their novelty and trendiness.

"YOU'RE NOT QUITE THE YOUNG HIP GALLERY, YOU'RE NOT THE BLUE CHIP GALLERY, WHERE ARE YOU?"

JENNY BAIE,
RENA BRANSTEN DIRECTOR

Ever Gold Gallery in the Tenderloin offers experimental exhibitions based on bridging old and the new art concepts. Ever Gold, dubbed the "art pushers of the Tenderloin," put together an exhibition called "Ever Wash" that turned the gallery into a minimalist laundromat where visitors could do their laundry for free. The edgy location offers room to experiment with cutting-edge notions like public participation and DIY exhibitions.

"You're not quite the young hip gallery, you're not the blue chip gallery, where are you?" asks Jenny Baie, director of Rena Bransten. Unlike Marx and Zavattero who decided not to relocate to a smaller space because they felt it to be unfair to their artists, Rena Bransten is going back to its roots.

The women joke about becoming a new hip gallery because of the storefront location in an up-and-coming neighborhood. They're excited about the prospect of building a new community. The gallery's building is connected to artist studios, a welcome surprise.

"I didn't even know there were artist studios left," Trish Bransten



says, only half-jokingly. "I thought they were all in Oakland."

AN INTRICATE CONNECTION

Steve Zavattero describes the art scene as an ecosystem, a delicate community of galleries, artists, and art lovers that rely on each other. With the displacement of artists and art studios from the city, where do art galleries find content? With the rise of the Internet and art fairs, can galleries really dedicate themselves to their own artist exhibitions? Where do art collectors and curators find talent if galleries keep closing?

"Having space is a luxury and ever since the Internet and the accessibil-

ity of images through the Internet, we are left constrained by having to show people things in our space," says Catharine Clark, the owner of her eponymous gallery in Potrero Flats, an emerging hot spot in the art scene.

Clark moved her gallery out of SoMa when the San Francisco Museum of Modern Art began remodeling. The construction was going to be disruptive to the business, she says. "But we've certainly done business with people who have never even seen the space so one could ask questions about what is the value of space if it doesn't contribute to — and in fact actually takes away from — the ability to be

open to the rest of the world."

Many young people expect everything to be available online, of course. They use the Web to get their news, buy groceries, send birthday presents. There is undoubtedly an untapped market of art lovers who would like to purchase original art online.

A gallery artist exhibition used to be the most coveted means of exposure for artists, but the walls of a gallery seem to restrict exposure, compared to the limitless Internet. Many artists, however, are reluctant to go digital until the technology itself advances -- art isn't always easily translatable into megabytes. Photographs, perhaps, are the easiest to convert; sculptures are the most difficult. Aspects like size and depth take big hits on personal screens.

Jeremy Sutton is an artist who relies heavily on technology and innovation. Based in Potrero Flats, in a building composed of artists studios, Sutton creates art on digital tablets and canvas. The charismatic painter often combines digital and physical paint. "I'm not trying to paint stuff that specifically looks digital," he says with a smile in the comfort of his studio. "I'm trying to create artwork that evokes and speaks and communicates as an artwork and as a painting."

Sutton's work pays off in live action painting events. He has worked with the de Young Museum, Cirque du Soleil, and various corporate events. During the de Young events, Sutton will portray famous painters such as Henri Matisse, Edgar Degas, Pablo Picasso, and Vincent Van Gogh and create traditional and digital artwork during a live performance.

This British artist has built a strong online presence, creating a brand behind his name. While a lot of his work is digital, his most sublime pieces are better viewed in person than on a screen. He currently has an exhibit at Embarcadero Four and is working on a commission piece, yet he rarely gets business through art on the wall.

Breaking down the costly brick and mortar walls, the independent consulting business model has become popular with former gallerists. Heather Marx is launching Heather Marx Art Advisory, a consulting business based on private and corporate advising, curatorial projects, and artist collaborations.

During the 2008 financial collapse, the art industry suffered tremendously. Americans for the Arts' 2013 National Arts Index, a score of the health and vitality of the arts in

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TRISH AND RENA BRANSTEN AT THE RENA BRANSTEN GALLERY

GUARDIAN PHOTO BY MIKE KOOZMIN

CURATING THE CITY

CONT>>

the country, increased progressively between 2003 and 2007. The two-year Great Recession showed a drop far exceeding the five-year rise before it. The art industry is still struggling, with 2011 marking the lowest index score of the 21st century.

"We're hearing from our colleagues, art dealers, and artists in New York and Los Angeles, they're starting to talk about what's happening in San Francisco," Marx says. "It's the topic of conversation all across the country really, within the art world. I think finally with Rena [Bransten] closing — she was one of the biggest galleries in San Francisco history and a real anchor — for her to move out and reinvent to find a space, that sort of woke everybody up."

But the National Art Index found that arts engagement remains prosperous. Art museum attendance has been steady, but the way the public consumes art is expanding and shifting. The study found that the market is moving towards personally curated engagement, which can be seen in San Francisco.

The former George Krevsky Gallery is reinventing itself to become George Krevsky Fine Arts Services. The new business model will operate by appointment only and "will be providing art advisory services in collection management and interior design, conservation, archival framing, shipping and handling, and appraisals," according to the website.

Adler&Co, one of the remaining galleries at 77 Geary, offers consulting services as well. The National Arts Index shows an ever-present

demand for art that is undergoing a transformation in how the public chooses to participate in the arts.

WAYS OF SEEING

When the technology industry brings in the big bucks, other industries are forced to keep up with innovation. Almost every coffeeshop, retail store, and restaurant has a Yelp listing, Facebook page, and Twitter handle. Many art galleries are present on Yelp, but the art world as a whole is lacking an online presence.

"Technological advances are driving a seismic shift in audience involvement and participation across all art forms," Robert L. Lynch, president and CEO of Americans for the Arts, explained in the 2013 National Arts Index report. "Arts organizations that fully understand how to properly use these tools have a much better chance of sustaining their current audience while simultaneously attracting new patrons."

To the dismay of many art galleries, the delivery model for the arts is going digital. The music and book industries have been almost completely transformed by the change. The art industry is several years behind in co-opting new ways to reach audiences, but savvy entrepreneurs are seeking to tap into the art market's potential.

Catherine Cu is the founder of EnvisionArt, a new start-up e-commerce website that brings together artists and consumers. Similar to the traditional model of art galleries, the company will provide an online representation for artists.

"I think a lot of young people may be interested in having more

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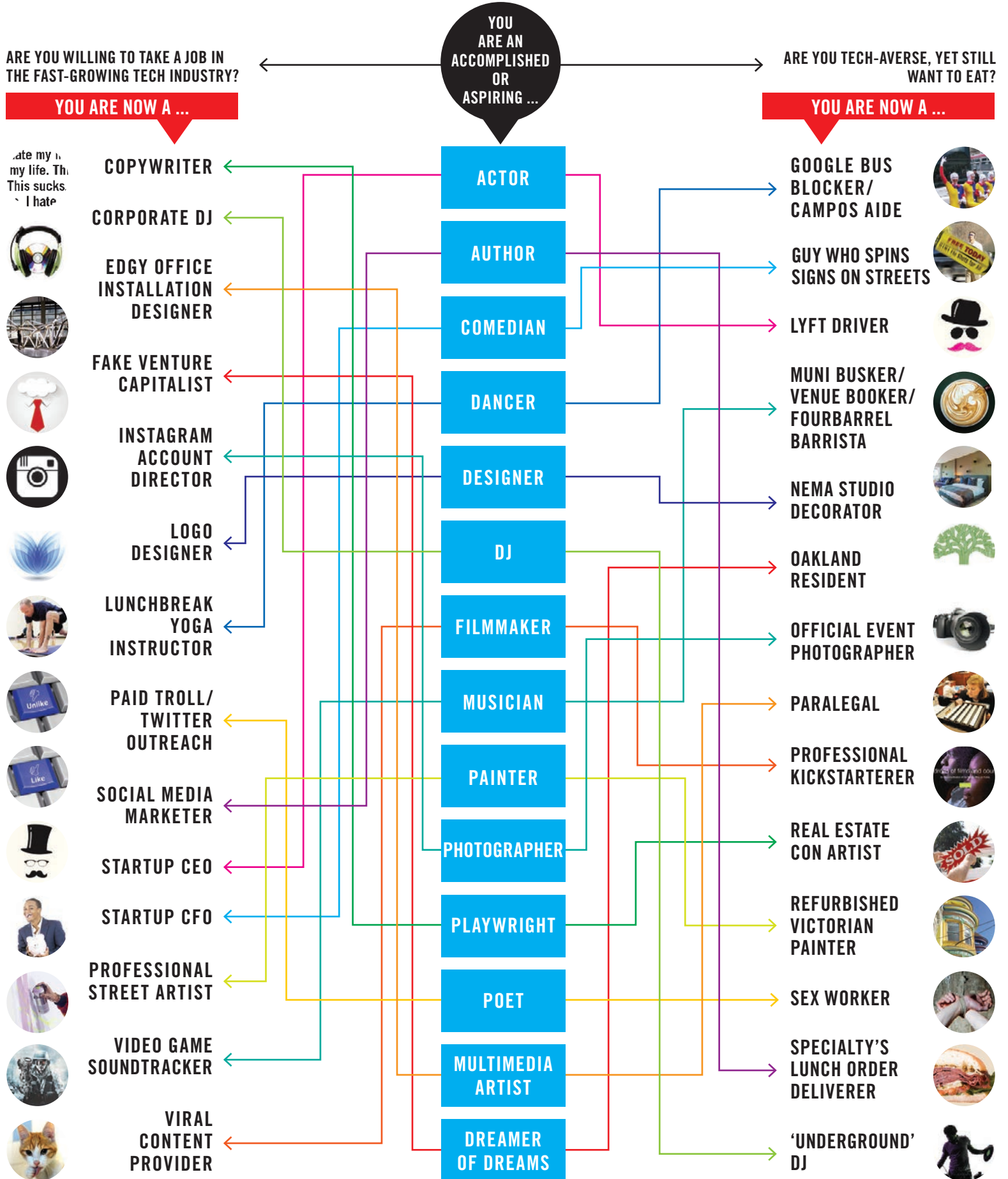
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CURATING THE CITY

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choices than what galleries have to offer," Cu tells us. She draws the parallel to online shopping. "Online, we have a wealth of options — nearly infinite product options and the ability to arm ourselves with information before we make a purchase. The gallery model is a little different. There aren't as many choices and there's not as much transparency. Younger folks aren't drawn to that."

Cu intends to re-create the personal experience of art online. She envisions a model with an online marketplace similar to Airbnb, connecting artists with art buyers. The human aspect is essential to art purchasing, but instead of it being through a gallery, it will be directly between the artist and the consumer.

"SO MUCH OF THE GALLERY BUSINESS IS PERSONALITY."

RENA BRANSTEN

"It's not just about having a piece of art to hang on the wall, which can feel impersonal and commoditized" Cu says. "It's about connecting the buyer and the artist so that the buyer has a more meaningful experience with the piece."

Letting people see the artist's inspiration and process is the key to bringing online art to life, Cu maintains. Otherwise, she can create her own watercolor painting on her phone or order Van Gogh prints online. "Personally, what would motivate me to buy original art and pay the associated premium is having rich narratives behind the art," she says.

The Rena Bransten Gallery staff agrees that the personal connection is necessary to selling art. "So much of the gallery business is personality," says Rena Bransten. Through exhibitions, the gallery gives a voice to emerging artists. They've seen the online model work for known artists — like photographer Dawoud Bey, a deaf artist who relies hugely on the web — but lesser well-known artists get lost in the Internet abyss.

"There's a trend toward branding, the Web actually encourages it,"

explains Trish Bransten. "Branding is really hard. Everybody wants a Warhol, even a mediocre one."

Marx & Zavattero found it particularly difficult to keep supporting artists whom they felt deserved attention when the public was looking for the next new star.

"It's always hard to lose an artist. It's like losing a great employee. You want to keep them happy," Zavattero says. "But sometimes things change, the world changes."

The cultural shift in the demand for art has upended the art industry. With uncertainty about the future, comes different opinions about its transition. The conflict between the old model of art consumption and the emerging new model has created turmoil. Artists have been displaced, galleries forced to shut their doors. Nobody feels supported. The ecosystem is crumbling.

In the Financial District, where Geary Boulevard begins, the iron Lotta's Fountain served as a meeting point during the 1906 earthquake. Today, it's a symbol of the city's resilience.

"We were part of the landscape, but the terrain shifted so radically," remembers Zavattero. Several art galleries remain amid the commercial storefronts. Gallery Paule Anglin sits above Factory Outlet boasting 3XL apparel and Ho Ho Snack Shop. Art and fashion mingle with an Alexander McQueen boutique, as well as luxury retailers like Nespresso. Above the high-end espresso brand, MuleSoft has now moved into the second floor, taking over the space where the heart of a thriving art ecosystem once beat.

Change is the only constant in San Francisco, but the challenge is to preserve our unique urban culture, from the artists to the activists. Our civic duty is to find a way to preserve the ephemeral zeitgeist of San Francisco through innovation — or sometimes in spite of the innovations that are remaking the city.

Heather Marx and Steve Zavattero lament over threats to the wealth of diversity in the city. Trish Bransten feels a loss of counterculture that once made the city engaging and interesting. There's a lot of heat coming down on the tech industry, but the anger against it can be a distraction. It's really up to us to curate this city.

"My big concern for San Francisco — I don't think it's a tech versus art thing," says Catharine Clark, who once lost a rent bid to a kitchen appliance store. "It's how can we define what type of community we want to live, work, write in and help that be realized. I actually think it's a civic problem." **SFBG**

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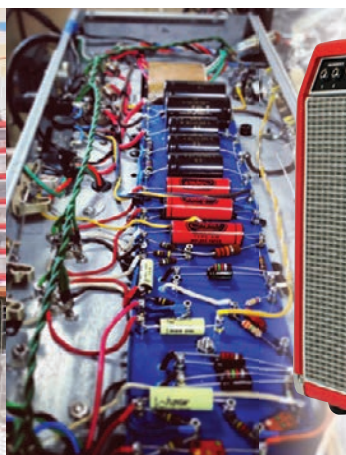
BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL It's a question most musicians are all too familiar with. If you tell someone at a party that you're a working musician, that person is inevitably going to ask — after a few polite questions about your hardcore band/classical jazz quartet/street-corner performance art where you alternate reading Blake passages with playing the accordion — “So, you have a day job?”

In a city like San Francisco, especially, the answer is almost always “yes.” And there's no shame in that! Bartender, barista, Whole Foods cashier, teacher, graphic designer, marijuana dispensary employee — I've heard all of these in just the last month or so of musician interviews. A person's gotta eat.

And then there's Tim Marcus. On a recent, rainy Tuesday afternoon, the guitarist was hunkered down in a small bedroom-turned-electrical engineering workshop in the Lower Haight apartment he shares with his girlfriend. Marcus, 35, is one of the most sought after steel guitar players in the Bay Area. He spent the latter half of the aughts with the now-defunct (but much loved) San Francisco Americana band Or, the Whale. A few hours after this interview, he'll be playing Amnesia with alt-country rocker Tom Rhodes; two days later he's heading out on the road for a three-week East Coast tour with San Francisco folk songstress Kelly McFarling. But right now he's at his day job: Flanked by stacks of glass tubes, fuses, and various tiny metal parts whose purpose we can only guess at, he's building an amplifier. And not just any amplifier. An amplifier of steel guitar *dreams*.

As the founder, owner, and sole employee of Milkman Sound (www.milkmansound.com), Marcus has created a living from building toys — and he's the first to call them that — for musicians who are just as



The Milkman delivers

..... How one guitarist's passion became a means of San Francisco survival

choosy as he is.

“I started playing guitar when I was 10, and played in bands all through middle school, high school, college,” says Marcus. “I started doing it professionally in the early 2000s. And there just wasn't what I'd consider to be a boutique option [for amplifiers]. If you drive a car, most people buy a Ford or a Subaru, but you have the option to buy a Ferrari. As a steel player, in particular, you really wound up shoehorned into buying Fords and Chevrolets, things that are made for [regular] guitar players.”

He gained the technical know-how required to build amplifiers from a couple places. Back East, he worked for a company that did repairs on audio-visual equipment, where he'd hand off old or unused parts to a friend who built amps in exchange for his tutelage. After moving out to San Francisco in the early 2000s, Marcus became an electronic engineer for a company that built AV systems for museums “and other places that use automated amps, where you walk in, push a button and everything happens,” he says.

“I learned a lot about making things that work well, that aren't going to break if they're subjected to kids poking at them day in, day out.”

Frustrated at being unable to get the clarity and quality of sound he wanted out of his guitar, Marcus started small, ordering the best parts he could find — some vintage, some new, with a priority on parts made in America — to build one amplifier for himself. He still has it (it's sitting in a custom Milkman slipcover in the corner of the workshop, which, Marcus notes, is more easily navigated than usual — he just shipped out a bunch of amps) but he's revamped that first one more times than he can count.

He's an admitted perfectionist as well as a workaholic, he says, but it runs in the family: the name “Milkman” is a nod to his longstanding family business in Connecticut, starting with a small dairy farm his great-grandfather bought and built out. “The spirit of my great-grandfather was like ‘I'm going to sell something that I make,’ and my family's always continued that,” says Marcus. “That definitely

plays a role in my work ethic.”

Since he built that first amp four years ago, he's been crafting custom amps for steel players all over the country, and he branched out into amplifiers for other kinds of guitars, including bass, last year. He does every part of production himself — friends have asked to help so they can learn, but he's “crazy OCD about doing everything” with his own hands — and he builds each amp to a customer's specifications, one at a time. Each takes him a couple of days to build, and then he tests it meticulously by (someone's gotta do it) playing guitar through it lots of different ways.

Marcus still buys parts from small US-based companies where possible, including many in California, which he says is expensive but worth it for the quality. They don't manufacture the glass tubes that go into amplifiers in the US at all, anymore, he explains, which is a shame, because the ones produced here in the '50s and '60s were great — they played an unsung role in creating what we think of as the early American rock

'n' roll sound. (Marcus can and will explain the history of amplifiers to you, as well as the differences between every iteration of each part that goes into them, at the drop of a hat.) The majority of his cabinets come from a revered one-man shop in Nashville, though Marcus has just begun working with a family business in Oakland to try to make the operation even more local.

The price for all this care and OCD-level handiwork? Milkman amps run from \$900 for a five-watt amp to \$3,000 for the more powerful models. But for the musicians Marcus is catering to, that's well worth it — last year, he sold 40 amps; this year, by the end of March, he'd already shipped 20. Milkman amps have been out on tour in Eric Clapton's band, thanks to acclaimed steel player and producer Greg Leisz taking a liking to Marcus' simple, vintage rock 'n' roll aesthetic and careful technical work; they can also be heard on the most recent Daft Punk and Norah Jones records.

Maybe most impressively: Marcus seems to have cracked a code. He's surviving in San Francisco by doing something he loves — and something that allows him to stay here as a working musician. He stopped working for his old audio-visual company about a year ago.

“I know I'm extraordinarily lucky that I've figured out a way to have music be something I can make a living off of,” he says. “I mean, I don't get rich playing pedal steel. I wouldn't be able to pay my rent playing pedal steel. If I lived in Nashville, or even LA, maybe; not here.

“But there's also pride in that,” he says. “That's why it says ‘Made in San Francisco, USA’ on the front. It's not easy to do things in San Francisco, so when you do I think it's just that much more awesome. I kind of got into the pirate ship mentality, and working for myself is great. I get up early — but I haven't set an alarm clock in a *long* time.” **SFBG**

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Get action

Local film schools prep students for reel life

BY CHERYL EDDY
cheryl@sfbg.com

CAREERS AND ED Ah, the bright lights of Hollywood — so close, and yet thankfully far enough away to allow Bay Area filmmakers to develop their own identities. The SF scene thrives thanks to an abundance of prolific talent (exhibit A: have you noticed how many film festivals we have?), and continues to grow, with a raft of local programs dedicated to teaching aspiring Spielbergs — or better yet, aspiring Kuchars — the ins and outs of the biz.

San Francisco's big art schools all have film programs. **California College of the Arts** offers both a BFA and an MFA in film, with an eye toward keeping students trained not just in cinema's latest technological advancements, but its ever-changing approaches to distribution and exhibition. One look at the staff roster and it's not hard to see why CCA's program is so highly-acclaimed, with two-time Oscar winner Rob Epstein (1985's *The Times of Harvey Milk*; 1995's *The Celluloid Closet*; 2013's *Lovelace*); indie-film pioneer Cheryl Dunye (1996's *The Watermelon Woman*; 2001's *The Stranger Inside*); and noted experimental artist Jeanne C. Finley, among others. www.cca.edu

The **San Francisco Art Institute** has a Media Arts department that offers a whole slew of programs, including BS degrees in digital filmmaking and video production, digital photography, and media arts and animation, as well as an MFA in computer animation. SFAI, which offers a number of online courses, is affiliated with the for-profit Argosy University system and aims for "career-focused education." www.artinstitutes.edu/san-francisco

The **Academy of Art University** may be largely known around SF for the number of buildings it owns downtown, but it does have a School of Motion Pictures and Television that offers AA, BFA, and MFA diplomas, augmented by an extensive online program. Its executive director is Diane Baker, eternal pop-culture



icon for her role in 1991's *Silence of the Lambs* ("Take this *thing* back to Baltimore!") Other faculty members include acclaimed choreographer Anne Bluethenthal. Students can also take classes from Guardian contributor Jesse Hawthorne Ficks, who programs the popular "Midnites for Maniacs" series at the Castro Theatre and is the school's film history coordinator.

"I teach 11 different theory classes, including the history of horror, Westerns, melodramas, musicals, and 'otherly' world cinema, as well as a close-up on Alfred Hitchcock," Ficks says. "But bar none, the History of Female Filmmakers class seems to create the biggest debates. Some find it sexist to emphasize gender — as artists, why can't we transcend that concept? Except why have the majority of textbooks forgotten, ignored, or even re-written these women *out* of history? If the argument is that female filmmakers just aren't good enough to be ranked alongside their male counterparts, how about watching more than one film by Alice Guy, Lois Weber, Frances Marion, Dorothy Arzner, Maya Deren, Ida Lupino, or Agnes Varda? And that's just the first six weeks of class." www.academyart.edu

The eventual fate of the **City College of San Francisco** is still being decided, but for now, its cinema department offers students a mix of hands-on (classes in cinematography, editing, sound, etc.) and theory (film theory, film history, genre studies, etc.) classes. The spring 2014 course catalog included such diverse offerings as "Focus on Film Noir," "The Documentary Tradition," "Pre-Production Planning," and "Digital Media Skills." Since 2000, the department has showcased outstanding student work in the City Shorts Film Festival, which last year screened both on-campus and at the Roxie Theater. www.ccsf.edu

Tucked into the city's foggi-

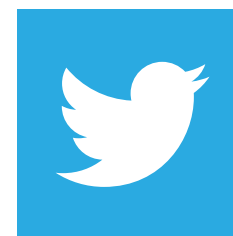
est corner is **San Francisco State University**, whose cinema department remains strongly tied to the school's "core values of equity and social justice," according to its website, with a special focus on experimental and documentary films. The faculty includes acclaimed filmmakers Larry Clark and Greta Snider, and students can earn a BFA, an MFA, or an MA (fun fact: like I did!) www.cinema.sfsu.edu

On the newer end of the spectrum is the eight-year-old **Berkeley Digital Film Institute**, which offers "weekend intensives" to smaller groups of students. Dean Patrick Kriwanek says the school teaches "LA-style," or commercial-style, filmmaking. "Our teachers all come from the American Film Institute or have worked on features," he says. "We're trying to train our kids to produce the same level of work that you'd see out of UCLA or USC grad schools — excellent work that's thoughtful."

The school also takes the practical side of entertainment into account. "I always joke that we try to be 51 percent art school and 49 percent business school, but it's really true," he adds. "You really have to be a business person if you want to succeed." www.berkeleydigital.com

On this side of the bay, at Mission and Fifth streets to be precise, there's the **San Francisco School of Digital Filmmaking**, which aims to "create filmmakers with careers in the entertainment industry." Faculty members include Frazer Bradshaw, director of the acclaimed indie drama *Everything Strange and New* (2009) and screenwriter Pamela Gray (1999's *A Walk on the Moon*). In addition to months-long programs, the school offers workshops like a crowd funding how-to (an essential area of expertise for any independent artist these days) and a single-day "boot camp-style" intro to digital filmmaking. www.filmschoolsf.com **SFBG**

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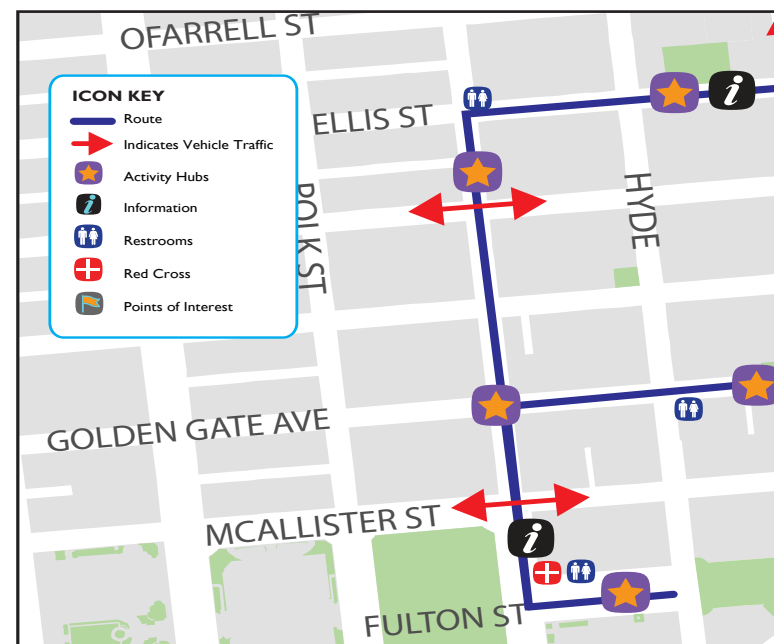
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Fulton between Hyde and Larkin - SF Main Library

- The Children's Center canopy: Kid's activities including LEGO play, ukulele lessons, sewing projects, children's book reading
- Children's Center: LEGO story program, access to drawing digital images on Children's Center SmartBoard
- StoryCorps
- BlueDiamondsBellyDance
- Dholrhythm-The Rhythm of Punjab

Larkin and Fulton

- Sunday Streets Volunteer Check-in and Info Booth
- Purusha Yoga: kid's class at 12 p.m., adult class at 1 p.m.
- Roller Disco
- City Guides Walking tour: 12 and 2 p.m.
- Sunday Streets Sponsor Area
- Walk San Francisco
- SF SAFE - Bike Registry
- San Francisco Rock Project
- Free bike repairs by Mike's Bikes

Larkin and Golden Gate

- Inessence Dance Company
- Stern Grove
- The 30/30 Run
- UCSF - FREE HIV Testing
- Community Boards
- San Francisco Health Plan

Larkin and Eddy

- Alpha Phi Omega of USF: Adopt an Intersection
- Rin Tin Tiger
- AcroSports: gymnastics

Ellis between Larkin and Hyde

- Project Open Hand

Ellis between Hyde and Leavenworth - Bike Blo

- Sunday Streets Volunteer Check-in and Info Booth
- Wild Equity Institute
- TL National Forest: Arts education by Judy Toup
- Ann Cruz & Andi Wong
- SF Yellow Bike Project: minor bike repairs
- Free Bike Rentals by P
- Freedom From Training - SF Bicycle Coalition
- Electric Bike Demos by Wheel

Ellis between Leavenworth and Jones

- SF Youthworks: Adopt an Intersection (Ellis at Leavenworth)
- GLIDE Foundation: HIV Women's CTR, FYCC V CTR, Church members
- Youth With a Mission

Jones and Eddy

- Alpha Phi Omega of USF: Adopt an Intersection

Jones and Turk

- Radman's Produce Market Grand Opening: live music, Dregs 1, Aisha Fukushima, Hazel Rose, and Differ
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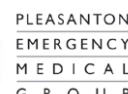
TIME: Check-in 8:30 to 10:00 a.m.; End time, Noon

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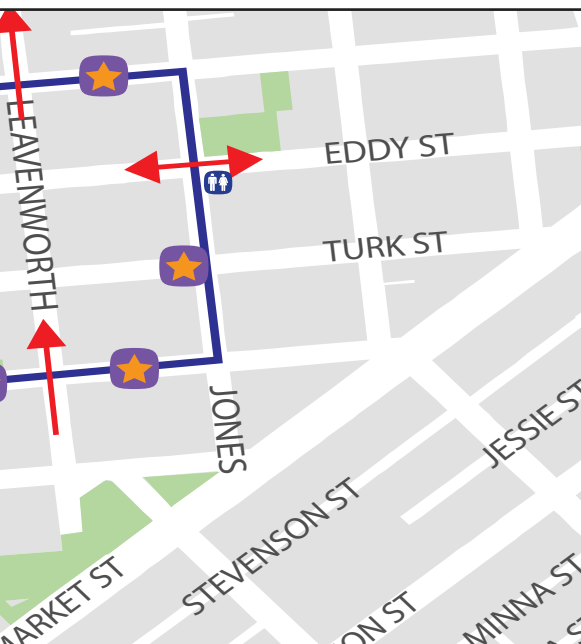
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Golden Gate between Jones and Leavenworth

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- Wu Yee Children's Services: Family activities and resources
- Tenderloin CBD: FelixArtIsMobillUs mural wall
- SF Skate Club: Ramps and Four Square
- De Marillac Academy

Golden Gate between Leavenworth and Hyde

- Young Workers United
- The SF Day Labor Program and Women's Collective: Info on Green Cleaning Supplies
- buildOn: Youth Activities and Adopt an Intersection (Golden Gate at Leavenworth)

Golden Gate between Hyde and Larkin

- YMCA Healthy Kids Day
- On Lok Senior Services
- St Francis Livingroom
- Student Society of Pediatric Dentistry at UCSF: free dental screenings, fluoride varnish application, oral hygiene education
- GAMES by Space Cake: Life-sized Connect 4, Photo booth, and more!
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- Batala San Francisco
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CAREERS + ED GAMER

MATT BURDETTE'S CG ART (TOP)
AND LIZ RYERSON'S *PROBLEM ATTIC*

From brushes to bytes

..... Artists find their way into video games, despite a boom-and-bust industry

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

CAREERS AND ED Matt Burdette is a video game environment artist, crafting expansive alien vistas by tapping out ones and zeroes the way a painter flourishes a brush. But unlike paint on canvas, Burdette's vistas are meant to be explored by video game avatars hunting computerized enemies.

He's crafted trees and bushes, and paid loving attention to every stem and every leaf, but his proudest project was not nearly so serene. While employed at LucasArts he worked on a later-cancelled project: *Star Wars 1313*.

Burdette was tasked with blowing up a spaceship.

"They said to me, 'This needs to look photoreal,'" he told me. "I was all, 'Hell yeah, let's do that.'" The video game trailer that played at the 2013 Electronic Entertainment Expo featured a laser toting hero jumping through a burning spaceship. It was hailed by the national press as the most impressive looking new video games on the horizon.

But Burdette was not always a digital craftsman. At one point, he was a pencil and paper artist.

For artists facing hard times in a dwindling San Francisco art scene, the Bay Area's burgeoning video game industry is rife with possibility. About 100 video game studios call the Bay Area home, according to Game Job Hunter, from Electronic Arts to Zynga. And many of these studios need artists and composers. Burdette made the digital leap from traditional art by studying film visual effects at Savannah College, in Georgia.

"To bring a more artistic sensibility to what is maybe a technical, rigid kind of space is valuable and a lot of fun," Burdette, 28, said.

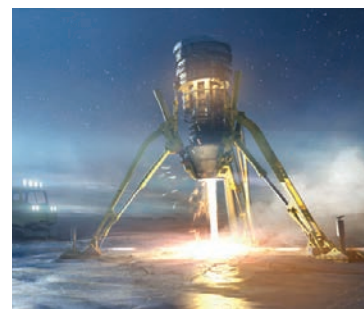
Disney later bought LucasArts and laid off many of its staff, and Burdette found a new job at Visceral games crafting environments for *Battlefield 4*. But despite the video game industry reputation for grueling work hours, he still manages to find time for personal art.

Lately he's slowly built a virtual island, like a hobbyist building a model ship during off hours.

"It was nice to come home and think, 'I'll make a tuft of grass today,'" he said. He then plugged his island into a new virtual reality device known as Oculus Rift, VR

goggles that show the player a 3D world that looks eerily real, sensing the player's head movements and portraying a sense of depth.

"I put on the Oculus and thought I was going to cry. You are there," he said. "I walked up to a bush and felt physically uncomfortable, like this is impugning on my personal space."



Burdette may get to play inside virtual worlds some artists haven't dreamed of, but his reality is the same: Business can be tough.

He noted that many video game designers and artists are laid off after projects are complete, a standard industry practice. Most industry workers, he said, "are very much more mercenaries now."



Some opt out of the boom and bust system altogether. Liz Ryerson, 26, is an independent game designer, visual artist, and music composer. She's had hard times, crashing on couches and bordering on homelessness, but found a new way to raise money for her work. She now solicits support on Patreon, a Kickstarter for artists.

Thanks to contributions from fans, she has a spiffy new place by downtown Berkeley where she crafts her indie games.

"Indie game" is a nebulous phrase, of course. But if the multi-million-dollar video game *Halo* is comparable to the blockbuster film *Avatar*, Ryerson's version of indie is closer to the DIY digital videographers of the local Artists' Television Access. She makes video

games for expression's sake, not necessarily for profit.

Not to say Ryerson isn't successful. She composed music for the immensely popular *Dys4ia*, a flash game detailing the lead designer's gender transition. Ryerson's own game, *Problem Attic*, tackles her own personal demons.

Floating crosses pursue the avatar, a stick figure, across a 2D plane. The game world resembles an 8-bit rendering of a brain merged with a nightmare, and the player must traverse frightening but intentional digital glitches. In an industry filled with shoot-'em-up games, it's esoteric and strange, and that's how Ryerson likes it.

"The game is definitely David Lynch-inspired, without a doubt," she said. "Things that are more indefinable, with more of a sensibility to them. That's what I respond to."

She's mostly self-taught, sometimes building games in flash, and scoring the games using computer software like Reason. Though her design ethos couldn't be further from Burdette's blockbuster *Star Wars* games, they share a common bond: They were artists before they were game makers.

"I used to record songs and play guitar," Ryerson said. "That was one of the biggest things I wanted to do, was be a pop musician."

Eventually she started remixing video game compositions and posting them to the web via video game music website OCREmix. She studied film in school and made a documentary. The music from a Gus Van Sant film, the visual presentation of comic books, and the movement inherent in a game controller — all of these concepts inspire her work.

"That's what you can do with video games, you can create these abstract, very different worlds," she said. "You can do this more easily with video games than you can represent reality."

Consumers spent over \$20 billion on video games in 2012, according to the Entertainment Software Association. But for artists looking for an easy transition to an industry flush with cash, Ryerson and Burdette made one thing abundantly clear: The video game industry is extremely competitive.

"It's hard to make games," Burdette said. "You've got to want it real bad." **SFBG**

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Downtown SF street art nexus 1:AM, aka First Ammendment (winner of a Guardian Best of the Bay Award) offers this supercool class with artist Strider. "Learn to make your 'mark' on the world" by designing, cutting, and spraying intricate stencils — including on your own T-shirts.

Ages 14+ are welcome: This class is great for budding protesters, free spirits, and guerilla artists.

June 28, 12:30-3:30pm, \$55. 1:AM, 1000 Howard, SF. www.1amsf.com

NATURAL CHEF

Have you heard about this whole slow food movement thing-ie? Nonprofit Bauman College has spent the last 25 years teaching health and wellness through holistic nutrition and culinary arts. This 450-hour course is the whole megilla — kitchen basics, farm-to-table sourcing, world cuisine, client services, therapeutic applications, and more. Everyone's gotta eat, so the field continues to grow. Graduates can go on to work as personal chefs or start their own delicious business.

STENCILING 1.0 AT 1:AM

Classes start in September and are offered in Berkeley and Santa Cruz. See www.baumancollege.org for more information.

METHOD WRITING

Be the Brando of poets, as Alexandra Kostoulas — student of famed Method Writing sage Jack Grape — "strips away the artifice of writing, the baggage that keeps us from the most essential building block of any writing: the Deep Voice." The class is based on journal entries which are transformed using Method Writing techniques into stories and poems. Help your writing to leap from the page and roar with fire! Or at least try something passionate and different.

April 29-June 17, Tuesdays, 6:30-9:30pm, \$395. Emerald Tablet, 80 Fresno, SF. Also April 30-June 18, Wednesdays, 6:30-9:30, \$395. Wework Building, 25 Taylor, SF. www.methodwritingsf.com

INTERACTIVE AUDIO

Give your music 3D expression — and a big boost of digital career potential — at this intensive course at Ex'pression Digital College. Students get an earful of learnin': music production, electronic music and beat production, audio and visual composition, live performance engineering, audio engineering, recording and mixing, audio and music programming, and video game audio creation and integration. You get to make shapes with your sounds, very cool. Classes start May 19 in Emeryville and San Jose. See www.expression.edu for more information

DRAMA THERAPY

No, this program doesn't consist of screaming at your ex. A graduate program at the California Institute for Integral Studies, regionally accredited and approved by the North American Drama Therapy Association, drama therapy draws on dramatic play, theater, role-play, psychodrama, and dramatic ritual, to free the mind and bring healing to others. "Freedom and possibility are two key words that begin to describe the essence of drama therapy. Life is finite; there are only so many experiences we can have. But in drama, the opportunities and options are endless."

Register for fall 2014 semester by July 10. See www.ciis.edu for more information. **SFBG**

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 TABLEHOPPER

BY MARCIA GAGLIARDI
 culture@sfbg.com

TABLEHOPPER Brunch is trying to win the meal popularity contest in SF — and hey, we finally got a souvlaki joint!

BRUNCHTASTIC

Our city is showing no signs of slowing down with new late-morning options. What can I say, we're obviously a city that likes to stumble out to brunch! Last week, I clued you in to the brand new brunch service at the stylish and very delicious **Verbena** (2323 Polk St., SF. www.verbena-nasf.com) in Russian Hill. Now, the full menu has been released, and it's a doozy. On the eggy tip, there's a fried egg sandwich; a spin on the restaurant's broccoli and cheddar dish with soft-cooked eggs; a pork trotter terrine with fried quail eggs and chile oil, and poached eggs with duck ragout and peas. Or you can get sour-dough pancakes and French toast. Hope for an outdoor table, while a brunch cocktail (made with good, real booze!) is a sure thing. 11am–2:30pm.

If you're in the Marina, **Café Claude Marina** (2120 Greenwich St., SF. www.cafeclaudemarina.com) is a cute option for weekend brunch, with a bistro-style menu offering classic French croque madames and croque monsieurs. And just to mix things up, there's a savoyard with bacon, béchamel, tomato, and greens. More classics like pain perdu and omelets fill the bill, although sometimes all you need is a burger — get a fried egg on it, bien sur.

Opa!

BALLIN' ON A BUDGET

Newly open this week in Hayes Valley is **Souvla** (517 Hayes, SF. www.souvlaf.com), whose owner is nobly trying to bring some awesome souvlaki to our city. Greasy late-night street meat, this is not. Of course there's a California spin on the ingredients: The lamb shoulder is local — and wait until you taste it all covered in a harissa-spiked yogurt, nestled into a soft and pillowy pita — and the chicken, also off the spit, is Rocky Jr. and super juicy, topped with “Granch” dressing with fennel and citrus salad, pickled red onion, pea shoots, and mizithra cheese tucked inside.

Pork shoulder souvlaki with feta and cherry tomatoes will please any carnivore. And vegetarians, you can get a roasted white sweet potato version. No matter what, everyone has to get the Greek fries, lemony and oh so savory. Dessert is all about frozen yogurt with baklava crumbles and syrup, along with four other toppings too. There are also a variety of Greek wines and beers, cheers. The space was previously intimate Japanese restaurant Sebo, but now it's all sunny and light, with lots of tile, and white and grey metal stools. Grab a seat at the communal table, the high-top tables, or bar in the back, or perch

at the indoor-outdoor bar at the front, perfect for our warmer days. Hours are Tue–Sun 11am–10pm.

Okay, so not only is **Off the Grid** back at Fort Mason (Fort Mason Center, 2 Marina Blvd., SF. www.offthegridsf.com) on Fridays, but its events at the Presidio have also returned. If you're a daytime picnic fan, you'll want to experience Picnic at the Presidio (11am–4pm). Food trucks and food stands representing local eateries — Wise Sons, Sugarfoot Grits, Cholita Linda — have everything you need for a tasty lunch. Order adult beverages like Bloody Marys and Kentucky Mules that you can enjoy “blanket-side.” And after you start getting your swerve on, maybe it's time to play some bocce or horse-shoes. There are also cornhole tournaments, a DJ, and you can even purchase a sweater if Karl the Fog shows up at the party.

On Thursday evenings, don't miss Twilight at the Presidio (Main Parade Ground, Lincoln Boulevard. at Montgomery, the Presidio), 5pm–9pm, with lantern-lit cabanas, fire pits and Adirondack chairs, live music, a gorgeous sunset view, and cocktails. Yeah, if you're looking for a spot for a perfect date, this is pretty damn choice. There are 10 trucks rotating biweekly, including El Sur, Red Sauce Meatballs, and The Chairman — and you can even have waited service at your cabana or fire pit. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



On the real

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER Sutter Station doesn't give a fuck. In fact, it has been steadfastly sitting on Market Street, not giving fucks since 1969. That's before BART existed, before *Tales of the City* came out, and before the Beatles broke up. The United States was still tangled up in the Vietnam War when Sutter Station first opened its doors to show San Franciscans what not giving a fuck looked like.

Sutter Station is a weird and wild place. And I don't mean weird like "Ooh, look at him, he's walking down the street in a tutu." And I don't mean wild like a bunch of drunk bros screaming WOOO when their friend takes a shot. I mean weird in a disconcerting way and wild in the sense that you may genuinely get your ass kicked for acting stupid. Sutter Station is a working-class bar somehow still in the heart of downtown San Francisco where Budweiser is always \$3 and sometimes people get physically tossed out the back door. Those people generally deserve it, too.

There's a legend about Sutter Station. There was once a lingerie show there. That's it. That's the whole legend. Stepping inside the joint you can tell that's enough. Sutter Station is like if a Tenderloin dive bar walked over to the Financial District for a change of scenery and decided to stay. You ever sat down in a bar in the TL and said, "Gee, I wish there was a lingerie show here"? That's my point. Some legends are legends for a reason. Sutter Station isn't all hard

motherfuckers though, as the week draws on the crowd gets pretty diverse. People who say they "work in the FiDi" pop in for happy hour beverages, filling some of the tables with women in pencil skirts and men with their shirts tucked in. Both these genders wear North Face fleeces for some reason.

You do actually see some of these same people during other hours as well. Sometimes the ones with a drinking "preoccupation" dip in for a liquid lunch where they know none of their colleagues will find them, while others hang out far after happy hour tipsily making friends with people they'll ignore when passing on the street the next day. Sutter Station attracts all kinds for different reasons. It attracts me for the free pizza they put out on Fridays.

As real bars keep disappearing, only to be replaced by more and more craft cocktail joints, the importance of spots like Sutter Station grows. Bars are supposed to be where you unwind, have a drink, and let the day slide off you. They are there to help make merry, make friends, make lovers, make amends. I like a really nice cocktail just as much as anyone, but even more so, I like just having a drink and seeing what happens from there. The beauty of Sutter Station is that anything can happen from there. As spots like Sutter Station become harder to find in San Francisco, I can't help but give a fuck. Luckily, Sutter Station doesn't. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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MON-THU 7AM-9PM
FRI-SAT 7AM-10PM
SUN 7AM-3PM



WEDNESDAY/9

HAIM

The flower children of the 21st century will be playing at the Fillmore tonight and tomorrow night kicking off their North



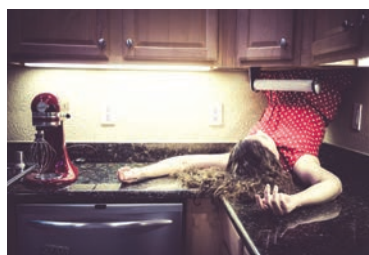
American tour. Haim, an LA-based rock band, consists of three sisters who look like they jumped out of a fashionable Tumblr. An edgy rock sound with breathy vocals and '80s beats, the band's debut album *Days Are Gone* was touted as one of the best rock albums of 2013. The trio has often been compared to Fleetwood Mac — in some circles, the highest of compliments in the music world. Three Stevie Nicks for the price of one!

7pm, \$25
The Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

THURSDAY/10

INVIDIOUS

Installations are a way of reaching audiences bored with buying a ticket and sitting down for the next two hours. They give the viewer a choice of how she might want to see a work — a sort of



slow motion or fast-forwarding button on a TV remote control. Sometimes, however, putting a piece into a specific context makes a lot of sense. Take FACT/SF's new *Invidious*, choreographer Charles Slender's "domestic dance theater piece," which hits home (if you'll excuse the language) with issues surrounding the so-called

American dream and the price it exacts emotionally, intellectually, and financially on all those who still believe in it. What better way than to plant such work in an actual home? (Secret revealed: it's in the Mission). (Rita Felciano)

Through April 13, 6:30 and 9pm, \$40
Exact location in SF revealed after ticket reservation
www.brownpapertickets.com/event/596283

MATT TAIBBI

Known for calling Goldman Sachs "a great vampire squid wrapped around the face of humanity," former Rolling Stone contributing editor Matt Taibbi has dedicated his entire career to revealing the slimy underbelly of our country's key institutions and formative events. Furthering his mission is Taibbi's new book *The Divide:*



American Injustice in the Age of the Wealth Gap. In it, he draws a scathing portrait of American injustice, denouncing how the country turned poverty into a crime and wealth into a "get out of jail free" card. Tonight, he'll speak about the connection between mass incarcerations of the poor and the unpunished crimes of the rich, with guest speaker Clara Jeffrey, co-editor of *Mother Jones*, joining the conversation. (Laura B. Childs)

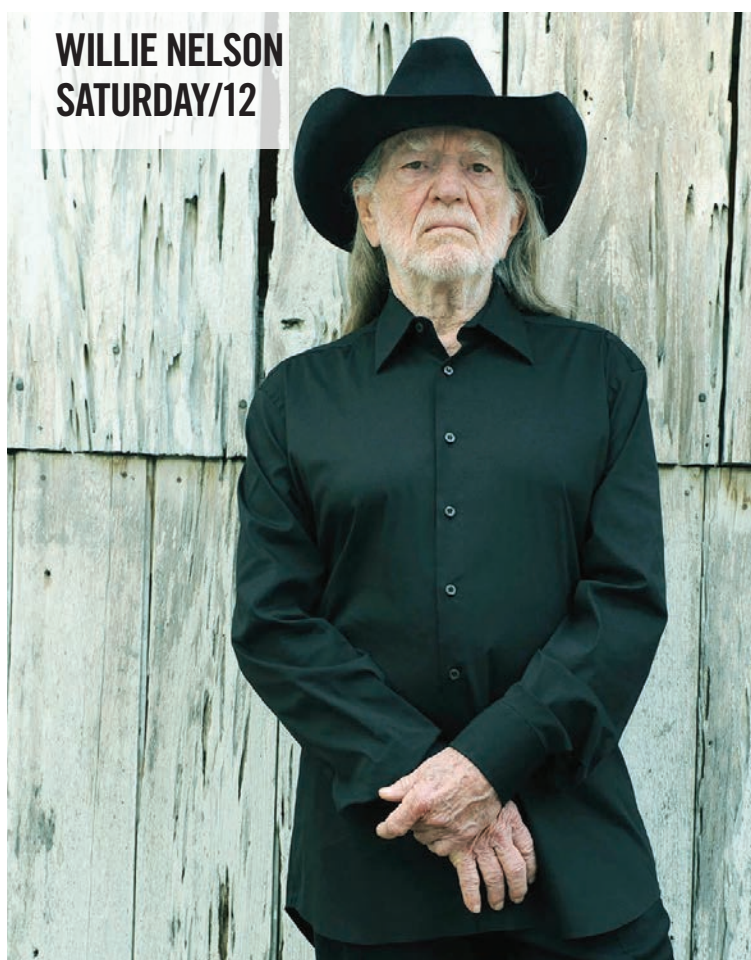
6:30pm, \$20
Commonwealth Club
595 Market St, SF
(415) 597-6700
www.commonwealthclub.org

FRIDAY/11

FUTURE ISLANDS

Future Islands' frontman Samuel T. Herring is so awesome he's achieved one of the Internet's highest levels of honor — he's now a meme. Herring ascended to memedom after Future Islands' bonkers performance on *Late Night with David Letterman* last month, at the end of which, Letterman — who feigns interest for a living — expressed

WILLIE NELSON SATURDAY/12



genuine excitement about their performance, exclaiming "I'll take all of that you got!" Watching Herring perform is like witnessing someone doing a rain dance while being exorcised at the same time; if you



watched the show without sound you'd likely still enjoy it. The band is touring with its latest synth-punk LP, *Singles*. (George McIntire)

8pm, \$20
The Chapel
777 Valencia, SF
www.thechapelsf.com

HAROLD RAMIS TRIBUTE

The world lost a comic genius far too soon when Harold Ramis — writer-director of *Caddyshack*, *National Lampoon's Vacation*, and *Groundhog Day*, as well as actor

in *Ghostbusters*, among others — passed away in February at the age of 69. Lucky for us, his sweetly irreverent, deceptively smart work lives on, not only on the big screen but in the films of countless younger writers and directors who took their comic cues from him (see: the majority of screwball comedies made since the mid-'90s). This two-day tribute starts with the subtly brilliant *Groundhog Day* and classic golf sendup *Caddyshack* on Friday, followed by a triple-feature Saturday with *National Lampoon's Vacation*, *Stripes*, and *Animal House*. We think Ramis would be pleased, though that's wholly unnecessary; it's likely he's already achieved total consciousness. (Emma Silvers)

7 and 8:55pm, \$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com



TEEN NIGHT: "VISIONS OF AN ABOLITIONIST FUTURE"

Hey, let's build more jails and put everyone whom we don't like in them! That seems to be America's MO at the mo'. The intrepid youth of YBCA's Young Artists at Work program are looking at the malignant growth of the prison-industrial complex and the moral and economic price of mass incarceration — and theorizing strategies for intervention, change, and liberation. They do this through provocative art, producing video, illustration, sculpture, multimedia installation, and performance (including one stunning dance piece utilizing live, beamed-in choreography performed by prisoners themselves). The YAAW program gathers together youth from high schools around the Bay Area for a yearlong artistic inquiry into hot topics: This Teen Night is where you can hear and support the creative, inspiring, and so far free voice of our youth today. (Marke B.)

6pm-10pm, free
YBCA
701 Mission, SF
(415) 978-2700
www.ybca.org

SATURDAY/12

WILLIE NELSON

This octogenarian still has a lot to say. With a six-decade career and over 200 albums in his catalog, and more than 200 nights per year spent on the road, Willie Nelson has earned every bit of the retirement he has no interest in taking. Performing with his two wickedly talented sons, Nelson has lost none of his charm and still plays all the hits. Well, not all the hits — that might take all night. For those who've never seen Nelson live, don't miss what might be one of your last chances to see his incredibly tender and heartfelt act. Nelson still cares about a lot of things — farm workers' rights, the legalization of marijuana, gay rights — and his fans clearly rank toward the top of this list. So fire up a joint and raise it (and pass it) to this living legend tonight. (Haley Zaremba)

With Drive-By Truckers, Shovels and Rope
7pm, \$49.50
Greek Theatre
2001 Gayley, Berkeley
(510) 548-3010
www.apecconcerts.com

SATURDAY/12

GOAT

According to members of the band Goat, the group's origins can be traced back to a remote village in Sweden, and an ongoing collective of different group members over the years, each remaining somewhat anonymous behind masks and costumes, both in photos and during live performances. Goat's first major release, *World Music*,



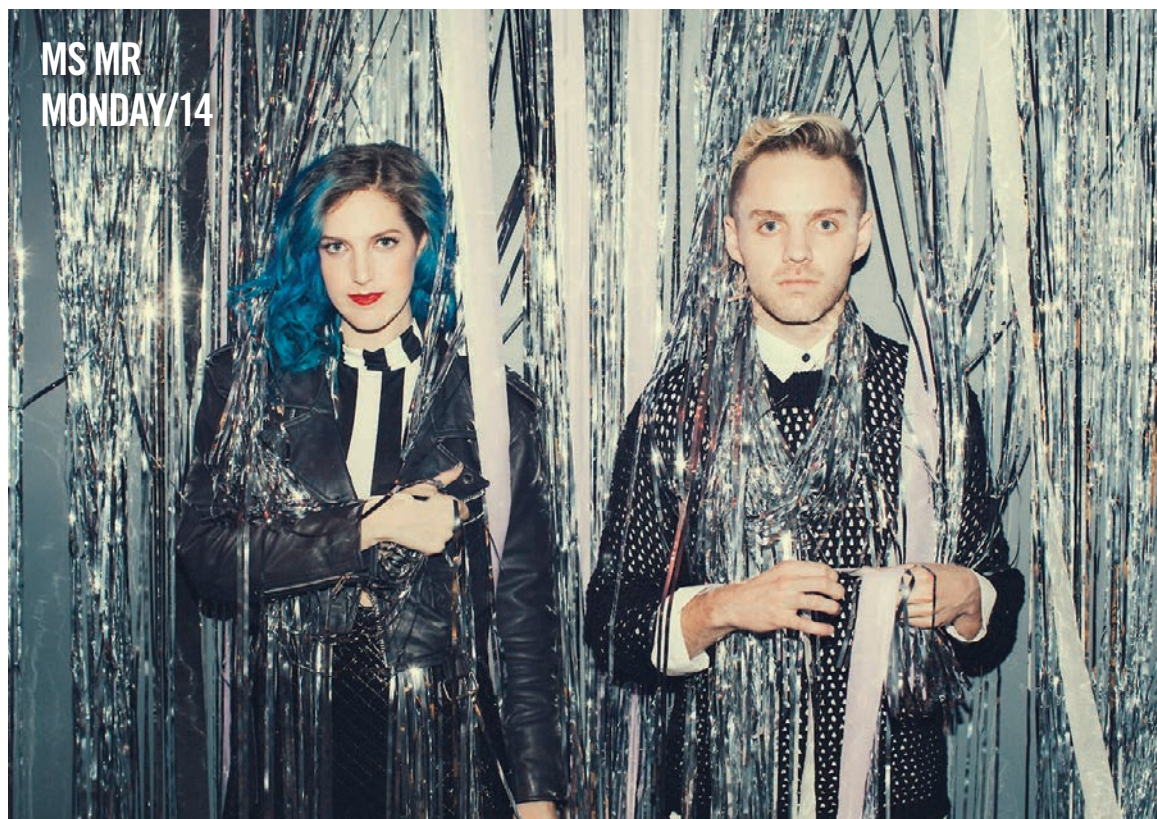
came out in Europe in 2012, and Sub Pop Records released the band's first North American single, "Dreambuilding," last year; expect a wild mix of ritual drumming, chanting, and a bit of voodoo mythology strewn over dizzying psychedelic rock. (Sean McCourt)

9pm, \$20
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

NORTHERN CALIFORNIA CHERRY BLOSSOM FESTIVAL

If your allergies are too much to handle this spring, rejoice in this year's Cherry Blossom Festival in Japantown. You won't be a victim of itchy eyes, sneezing, or a red nose during this weekend's celebration of Japanese culture. From sumo-e ink painting, calligraphy and origami demonstrations to classical and folk performances,

MS MR MONDAY/14



indulge in a two weekend-long affair. Traditional Japanese music will fill the air as well as taiko and karaoke concerts. Just in case, pack an extra Claritin for the bonsai and ikebana flower arranging exhibits! (Laura B. Childs)

11am-5pm, free
April 12-13, 19-20 (parade is 1pm on April 20)
SF Japantown
(415) 563-2313
www.sfcherryblossom.org

SUNDAY/13

KUSF'S ROCK 'N' SWAP

For over 25 years, this record swap has promised (and delivered) some of the best hard-to-find vinyl, CDs, posters, and other music paraphernalia that any good audio-

phile could ask for. Out-of-print jazz records from 1932? The original *Annie* soundtrack on cassette? Stickers from that punk show you're too young to have actually



been to? Step right up and state your case at this KUSF-organized staple, and don't be afraid to strike up a conversation — if you have esoteric tastes, this is a pretty good place to make new friends, too. (Emma Silvers)
7am-4pm, \$3-\$10
McLaren Hall, USF Campus,

2130 Fulton, SF
(415) 386-5873
www.usfca.edu/kusf/rock-n-swap

MONDAY/14

TOY DOLLS

Fun-loving British punk band The Toy Dolls are celebrating 35 years of joyfully madcap songs like "James Bond Lives Down Our Street," "Yul Brynner Was a Skinhead," and their biggest hit, a cover of an old English children's song, "Nellie The Elephant." Though the band has gone through innumerable lineup changes over the years, it continues to be led by founding member and singer-guitarist Michael "Olga" Algar, and now performs as a power trio, having toured across the world. The Toy Dolls come

to the States this month in support of their latest album, 2012's cheekily titled *The Album After The Last One*. (Sean McCourt)

With Swingin' Utters
8pm, \$25-\$27
The Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com

MS MR

Thanks to its 2012 single "Hurricane," MS MR has exploded into buzz blogs and newsfeeds internationally. Even if you think you're not familiar with this nascent New York duo, you are. "Hurricane" was a runway favorite at Fashion Week and on every pop station, while "Bones" was featured in the trailers for *Game of Thrones*' third season — you've probably even caught yourself humming along to the band's mega-catchy sound. Composed of two Vassar alums, one singer-songwriter and Neon Gold founder and one dancer-choreographer, MS MR is a dream team of immediately accessible alt-pop and an explosive stage presence. And hey, if Westeros approves, what is there left to discuss? (Zaremba)

With Jagwar Ma
8pm, \$25
The Fillmore
1805 Geary, SF
(415) 346-3000
www.thefillmore.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



NORTHERN CALIFORNIA CHERRY BLOSSOM FESTIVAL SATURDAY/12

TOY DOLLS MONDAY/14





Mozart meets Method Man

Ensemble Mik Nawooj marries classical music with classic hip-hop

BY MICAH DUBREUIL
arts@sfbg.com

MUSIC Sitting cross-legged on a pillow on the hardwood floor of a bare room in East Oakland, Korean-born, conservatory-trained composer JooWan Kim is doing two things that aren't usually paired together: Conducting an elaborate tea ceremony and expressing his passion for N.W.A. Kim thrives on unexpected combinations: The composer, who spent seven years in Berkeley studying Zen meditation and Taoist internal alchemy (breathing exercises, he explains), has just finished his second of three arrangements of songs from *Enter the 36 Chambers*, the Wu-Tang Clan's seminal 1993 debut.

Kim leads Ensemble Mik Nawooj (his name backwards), a composer's ensemble that could be termed a hip-hop orchestra, a chamber rap group, or maybe just the oddest band west of the Mississippi. Kim simply says: "We play pop music." Of course, most people don't imagine a pop group consisting of flute, clarinet, violin, cello, piano, a soprano opera singer, upright bass, drums, and two MCs.

Most people are not JooWan Kim. The result is a sound that juxtaposes the rapid-fire staccato of rap with the bombastic percussiveness and dramatic tension of Western classical music. It's unapologetic and truly like nothing else.

Kim, who moved to the US from Korea at age 20, had a somewhat different upbringing from your average hip-hop enthusiast. "My parents listened to classical music, and just like all Asian kids, I had the choice of playing piano or violin," he says. "I liked the piano." He emigrated to study at Boston's Berklee College of Music, then followed up with a master's in composition from the SF Conservatory of Music. It was at the conservatory that Kim first began experimenting with a classical/hip-hop hybrid, presenting the first live piece "as a joke" in 2005. He began to consider doing it seriously when the performance received some unexpected attention from local press and musicians.

His first experience as a hip-hop listener, however, was less encouraging. "I hated them so much," Kim says of the first songs he heard. Not a native to the language, he struggled to interpret the music. As his English began improving, however, his atti-



JOOWAN KIM
PHOTO BY PAT MAZZERA

tude towards hip-hop changed. "Once I realized the social context and the kind of things that they were saying, it blew me away. I could understand the necessity in the music — it's a very sincere and powerful expression," he says. "If you listen to concert music, it doesn't have the same urgency," says Kim, who has decided to prioritize making music for a broad audience.

A broad audience is indeed front and center for EMN. The orchestra is returning to Yoshi's Oakland on April 17 to preview the Wu-Tang arrangements, in addition to an upcoming residency at the Red Poppy Art House. The group has been performing in rooms normally considered rock clubs — Milk Bar, Brick & Mortar Music Hall, The New Parish — and is raising funds for its debut EP.

Kim's hardly alone in his embrace of cross-cultural pollination. To celebrate its 21st anniversary, the Yerba Buena Center for the Arts commissioned the orchestra to arrange six pieces for a November show called *Clas/Sick Hip Hop II: 93 Til'* (a nod to local hip-hop legends the Souls of Mischief, and the significance of the year 1993 in hip-hop). YBCA Director of Performance Marc Bamuthi Joseph affirms: "It is part of my gig to authentically recognize hip-hop as a great canonical American form."

Joseph picked Kim as an arranger for his project in part because of his fresh perspective, coming from Korea and the conservatory

— "there's a playfulness that's possible," not being weighed down by certain historical precedents, he says. Though Joseph recognizes the substantial history of both hip-hop and classical music in the Bay Area, he says he wasn't entirely surprised that it took an outsider to fuse the two.

"When I came here, I realized it was very different in the sense that pop music was deeply associated with subcultures," explains Kim. "Koreans don't have that. Europeans don't even have that either, in terms of pop music. I thought that was weird, so I continued to listen to whatever I wanted to." What marks EMN as unique is the marriage of classical techniques to this omnivorous disregard for cultural authority (a definitely hip-hop attitude).

Indeed, Kim has a bit of a rebellious streak. "I decided to add drums and MCs to make people pissed off, and certainly I did,"

Kim says of his first performance with the Ensemble. As he walks over to a grand piano to play selections of Wu-Tang's "Shame on a Nigga," there is a striking contrast between Kim's clear delight in ruffling feathers and his calm, controlled demeanor, maintained through two to three hours of meditation each morning — a practice Kim began after studying with Taoist master Hyonoong Sunim at the Zen Center in Berkeley.

Kim believes meditating has transformed both him and his music. "It's the most valuable thing I've ever done," he says. "I don't feel angry or depressed that often anymore. I'm at a point where I can let things pass."

He reflects on the artistic potential that has opened up as he finishes his tea. "A lot of times people have it backward in terms of understanding art or music — that you're learning all these techniques and then you'll somehow write this great music," he says. "It's actually the other way around. All these qualities that you have, anger or depression or love: they come out in the music. That's why people who didn't learn anything about music can write great music, because they somehow overcame themselves." **SFBG**

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AMY STROUP

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ROME
THRIVE

THU, APR 10



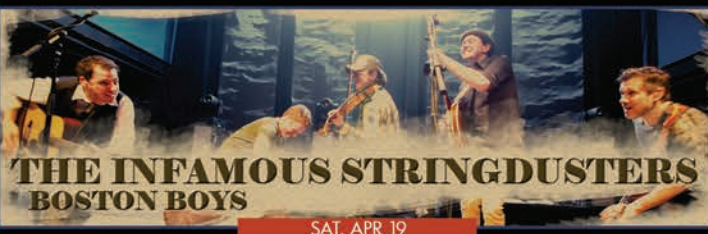
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TUE, APR 15



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MUSIC NIGHTLIFE PHATIMA IS READY FOR HER CLOSE-UP.

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SUPER EGO Who celebrates her 50th birthday by wallowing in a 40-gallon kiddie pool of chocolate pudding at the city's oldest gay bar? Who grew so enthusiastic during a drag number at Trannysnack in 2003 that she bent all the way backward and broke her spine? Who flits so deliciously through the spectrum of sexuality and gender that I last heard her identify herself as an MTFTM Nearsighted Bi-Polar Bear With Vampiric Tendencies?

Who is one of our last remaining links to SF's gloriously weird club past? Phatima Rude, that's who. The perennial ghoulish go-go and beautiful creature is living history. After moving here in the late '80s and flirting with the Imperial Court drag dynasty, she dived into the underground — looking, at 300-plus pounds in a blond wig, "like Divine by way of Barbra Streisand" — starting at the legendary Club Uranus among such luminaries as Jerome Caja, Michael Blue, DJ Lewis, and Michael Angelo.

"I walked into that place and knew I had found my family, I had finally found my freaks," she told me about Uranus. "The wonderful thing about drag is you can be someone else. I never was



dying friends, and stripping each piece off one by one.

Phatima's also a prime example of what it takes to hold on as an artist in this town. *Ladies and Gentlemen: Phatima Rude*, a short film by ethnographer Paul King premiering at the Underground Film Festival, documents the months last year that she spent living in a van on disability insurance, after she had to leave her shared artists' co-op.

"It was actually a good experience," Phatima, who's now happy to have a place in a downtown SRO, said. "It humbled and stabilized me. You become very aware of where you are in the universe when you live on the street. When my mother and I first moved here and were staying in a shelter, I remember the pastor in charge saying, 'The hardest step is from the gutter to the curb.' And I never forgot that."

Now Phatima has hit another creative peak, appearing in challenging Leigh-Bowery-in-a-blender outfits at parties like future-gothy monthly Dark Room at the Stud, and making music with her band The Unicorns R Dying, or T.U.R.D. What has she learned from her journey so far? "Life is tenuous, we're all so blessed to be here, and drag is the gateway to the world!" **SFBG**

LADIES AND GENTLEMAN: PHATIMA RUDE

Sat/12, 9:30pm, \$15 (\$20 for Underground Film Festival pass). Victoria Theatre, 2961 16th St, SF. www.peacheschrist.com

AFTER BIRTH: OFFICIAL UNDERGROUND FILM FESTIVAL AFTERPARTY

Sat/12, 10:30pm, \$5. Rebel, 1760 Market, SF. www.tinyurl.com/phatimaafterbirth

AEROPLANE

Sometimes you just want some engaging, melodic nu-disco house that will make you sweat without tearing out your brain. Like fellow earworm heart-throb the Magician, Italian-Belgian cutie Vito de Luca delivers in spades.

Thu/10, 9pm-late, \$10–\$15. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

ROME

Smart, fantastical bass-laden soundscapes from this French producer with an excellent ear. (Check new EP *Apache* and his ace Electronic Beats on Air mix.) With Branchez.

Thu/10, 9pm, free with RSVP at www.1015.com. 1015 Folsom, SF.

DENNIS FERRER

When this Chicago afro-centric house master was booted off the decks by idiots in Miami a couple years ago, it pointed up the strange polarity of dance

music today. Luckily Ferrer's deep beat goes on.

Fri/11, 9:30pm-late, \$15–\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

KINK

The celebrated Bulgarian sage of handmade acid grooves returns — towing crazy new machines, sing-along drum patterns, and balls-out beats, we're sure. With Matrixxman and Jason Kendig at the fast-growing Isis party.

Fri/11, 9:30-3:30pm, \$10–\$15. Public Works, 161 Erie, SF. www.publicsf.com

DERRICK CARTER

Last weekend was alive with music, celebrating the life of Frankie Knuckles. Beloved Chicago boogie-house wiz Derrick, one of Frankie's direct heirs, will bring even more of Frankie's spirit down. With UK '90s fetishist duo Bicep.

Sat/12, 9pm-5am, \$15–\$20. Mighty, 119 Utah, www.mighty119.com

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WEDNESDAY 9

ROCK

Boom Boom Room: The Coffis Brothers & The Mountain Men, Saffell, 9:30pm, \$5.
Bottom of the Hill: Twin Steps, Meat Market, Mom, Ssun Prairie, 9pm, \$8.
Chapel: Jenny Hval & Mark McGuire, 9pm, \$12-\$14.
El Rio: The Breaks, Success, The Business End, 9pm, \$7.
Hemlock Tavern: The Yes-Go's, Tender, Rotton Core, 8:30pm, \$6.
Milk Bar: Solwave, The Bad Jones, Brothers Weiss, Madie Boyd, 8pm, \$5.
Three Parkside: Break Anchor, ToyGuitar, Civil War Rust, 8pm, \$8.

DANCE

111 Minna Gallery: "Qoöl," w/ Mark Slee, Derek Hena, Rachel Torro, Dan Sherman, Spesh, Will Spencer, 5-10pm, \$5.
Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," Kennedy Jones, 9pm.
Edinburgh Castle: "1964," w/ DJ Matt B, 10pm, \$2.
F8: "Housepitality," w/ Phil Weeks, Bai-ee, Tyrel Williams, Sharon Buck, Tom Thump, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm.
Lookout: "What?," w/ DJ Tisdale, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

HIP-HOP

Double Dutch: "We Out Here!," w/ DJs Mr. Murdock & Max Kane, 10pm, free.
Neck of the Woods: "Over the Hump," w/ Children of the Funk, 10pm, free.
Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.
Slate Bar: "Wavy Wensdaze," 9pm, free.

ACOUSTIC

Amoeba Music: Katie Herzig, 6pm, free.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Hotel Utah: Starr Saunders, Ziva, Bob Hillman, 8pm, \$8.
Independent: Katie Herzig, Amy Stroup, 8pm, \$15.
Plough & Stars: Kathryn Claire with Kyle Alden, 9pm.
Slim's: Turnpike Troubadours, San Geronimo, 8pm, \$15.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesia, 7pm, free.
Balancoire: "Cat's Corner," 9pm, \$10.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm.
Club Deluxe: Patrick Wolff Quartet, 9pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.

Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Pier 23 Cafe: Ned Boynton & Friends, 6pm, free.
Top of the Mark: Ricardo Scales, 6:30pm, \$5.
Zingari: Amanda King, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.

BLUES

Biscuits and Blues: Cathy Lemons, 7:30 & 9:30pm, \$15.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30pm.
Saloon: Craig Horton, 9:30pm.

THURSDAY 10

ROCK

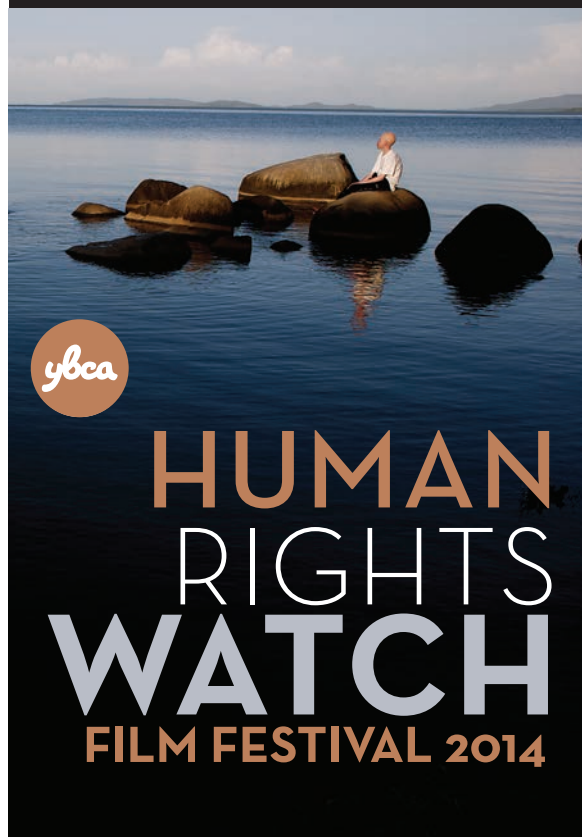
Bottom of the Hill: Terry Malts, Pang, Cold Beat, 9pm, \$10.
Brick & Mortar Music Hall: Kiwi Time, Dangermaker, The Y Axes, 9pm, \$7-\$10.
Hemlock Tavern: Beast Fiend, Raised by Zebras, Bad Coyotes, 8:30pm, \$6.
Hotel Utah: Eric Friedmann & The Lucky Rubes, Charmless, The American Professionals, 9pm, \$8.
Independent: Rome, Thrive, 8pm, \$15-\$18.
Milk Bar: Hibbity Dibbity, Wag, Spooky Island, 8:30pm, \$2.
Rickshaw Stop: "Popscene," w/ Fenech-Soler, Bear Hands, DJ Aaron Axelsen, 9pm, \$13-\$15.
S.F. Eagle: Tears Club, Nasty Christmas, Taser Island, Kevin Caulfield's Elevator Music, 9pm, \$8.

DANCE

1015 Folsom: Branchez, Rone, The Pirate, Lé Swindle, Drop Bear, Gur, 9pm, \$5-\$10.
Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Balancoire: "Electric Swingset," 7:30pm, \$10 (+\$5 for dance lessons).
Beaux: "Men at Twerk," 9pm, free.
The Cafe: "iPan Dulce!," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, 9pm, \$6.
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
Harlot: "#Y2KTHURS," w/ DJ Mei-Lwun, 9pm, free.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm.
Mezzanine: "House of Mezzanine," w/ Aeroplane, Epicsauce DJs, 9pm, \$10.
Monarch: Solomun, DJ M3, Shiny Objects, Jamie James, 9pm, \$20-\$25.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm.
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Sky: "Torq," w/ Alvaro, Subtap, more, 9pm, \$15-\$25 advance.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base," w/ Pan-Pot, Ben Seagren, Dean Samaras, 10pm, \$5.

CONTINUES ON PAGE 40 >>

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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLDGALLERY.

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Emerald Tablet: FivePlay Jazz Quintet, 8pm, \$15 suggested donation.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Pier 23 Cafe: Snakebite, 8pm, free.
Royal Cuckoo: Jules Broussard & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7:30pm, \$8.
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, featuring cuisine tastings, salsa bands, dance lessons, 7:30pm, \$15.
Cliff House: Orquesta Conquistador Quartet, 7pm
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

REGGAE

Gestalt Haus: "Music Like Dirt," 7:30pm, free.

BLUES

Biscuits and Blues: Janiva Magness, 7:30 & 10pm, \$22.
Lou's Fish Shack: Little Wolf & The HellCats, 8:30pm
Saloon: Jinx Jones & The KingTones, Second Friday of every month, 4pm; Steve Freund, 9:30pm

FUNK

Boom Boom Room: Will Bernard's Pleasure Drones, Koobi Fora, 9:30pm, \$15 advance.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.
Royale: The M-Tet, 9pm

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, 10pm, \$4.
Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, 9pm, \$5.
Red Poppy Art House: Fantastic Negrito, 7:30pm, \$10-\$15.
Yoshi's San Francisco: Taylor Dayne, 8 & 10pm, \$40-\$49.

SATURDAY 12

ROCK

Amoeba Music: The She's, 2pm, free.
Bender's: Stoic Violence, Replica, Ritual Control, Scalped, 9pm, \$5.
Brick & Mortar Music Hall: Burnt Ones, Useless Eaters, Violent Change, Al Lover, DJ William Keihn, 9pm, \$5.
Hemlock Tavern: Cruel Summer, Silver Shadows, Dissolve, 9pm, \$6.
Knockout: Mad Mama & The Bona Fide Few, Gone to Ground, Peligro, Greg Hoy & The End, 4pm, \$7.
Milk Bar: Talk of Shamans, Aftergloom, Peachelope, Psychic Jiu-Jitsu, 8:30pm, \$5.
Slim's: Goat, Holy Wave, 9pm, \$20.
Thee Parkside: Cheetah Chrome with The Streetwalkin' Cheetahs, Jack Killed Jill, The Vans, 9pm, \$12.
Yoshi's San Francisco: Jay & The Americans, 8pm, \$45.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo & Jordan, 9pm
Audio Discotech: Mighty Mouse, Phantoms, Manics, 9:30pm, \$10-\$15 advance.
BeatBox: "Evolution," w/ DJs Dave Aude & Christopher B, 10pm, \$15-\$20 advance.
Cat Club: "Club Gossip: Joan Jett vs. Pat Benatar," 9pm, \$5-\$8 (free before 9:30pm).
DNA Lounge: "Bootie S.F.," w/ Smash-Up Derby, A+D, Jimi G, André Pipipi, Entyme, Dcnstrct, Becky Knox, Airsun, Chucky Brown, 9pm, \$10-\$15.
Elbo Room: "Tormenta Tropical," w/ Electric Punanny (Jasmine Solano + Melo-X), Oro11, DeeJay Theory, 10pm, \$5-\$10.
The EndUp: "Eclectricity," 10pm

F8: "No Way Back + Sunset," w/ Alexander Robotnick, 40 Thieves, Conor, Galen, Solar, 10pm, \$10-\$20.
Hot Spot: "Love Will Fix It," w/ DJ Bus Station John, 10pm, \$5.
Infusion Lounge: "One Way Ticket Saturdays," w/ Eric D-Lux, 10pm, \$20.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "Straighten It Out," w/ DJ Jerry Nice, 10pm, \$5.
Mercer: "Jambox," w/ DJ Taj, Brian Salazar, Kincaid, Agency 55, 9pm, \$15.
Mighty: "As You Like It + Honey Soundsystem," w/ Derrick Carter, Bicep, Jason Kendig, Jackie House aka P-Play, Mossmoss, Bells & Whistles, Josh Cheon, Robot Hustle, Stay Deep, 9pm, \$15-\$25.
Monarch: "Deep Blue," w/ Stacey Pullen, Rooz, Bo, Bardia F, 9pm, \$13-\$15 advance.
OMG: "Fixup," 10pm, \$5 (free before 11 p.m).
Public Works: "Yuri's Night: The World Space Party," w/ NASA (Sam Spiegel DJ set), Ancient Astronauts, 8Ball, Aaron Pope, DJ Deckard, Kapt'n Kirk, DJ Mancub, Motion Potion, Phleck, Rrrus, Shooley, Shouts!, DJ Sol, more, 9pm, \$17-\$20.
Q Bar: "Shoop!," w/ DJs Tommy T & Bryan B, 9pm
Regency Ballroom: Caravan Palace, w/ Rosin Coven, 9pm, \$32.50-\$35.
Rickshaw Stop: "Cockblock: 8-Year Anniversary Party," w/ DJs China G & Natalie Nuxx, 10pm, \$10.
Ruby Skye: Rebecca & Fiona, Nick G, Nause, 9pm, \$20-\$25 advance.
Stud: "Frolic: Furry Is Magic," w/ DJs Birds, R. Mutt, SwitchBlade, and NeonBunny, 8pm, \$8 (\$4 in costume).
Temple: Ron Reeser, Tall Sasha, Lukas Felt, SampleLive, Rich Era, 10pm, \$20.
Vessel: Ken Loi, Festiva, 10pm, \$10-\$30.
Wish: "All Styles & Smiles," w/ DJ Tom Thump, 10pm, free.

HIP-HOP

111 Minna Gallery: "Back to the '90s," 9:30pm, \$10.
Double Dutch: "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10pm, free.
John Colins: "Frothin," w/ DJ Matt Cali, 10pm
Mezzanine: DJ Questlove, M.O.M. DJs, 9pm, \$20.
Showdown: "The Shit Show," w/ DJ Taurus Scott, 10pm, two for \$5.
Slate Bar: "Cherry Bomb," w/ DJ Jeanine Da Feen, 9pm

ACOUSTIC

Amnesia: Erin Brazill & The Brazillionaires, 8pm
Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
Bazaar Cafe: "San Francisco in Song," w/ Rozanne Gewaar & guests, 7pm
Chapel: David Wax Museum, M. Lockwood Porter, 9pm, \$12.
Lost Church: The Low Rollers, 8pm, \$10.
Mutiny Radio: "Sing Out of Darkness: Radio H.O.P.E.," w/ Julie Mayhew, Sugar Ponies, Jeff Desira, David Colón, Jean Marc, 6-8pm
Riptide: Stella Royale, 9:30pm, free.

JAZZ

Cafe Claude: Mad & Eddie Duran Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Red Poppy Art House: Lavay Smith & Her Red Hot Skillet Lickers, Billie Holiday birthday celebration, 7 & 8:40pm, \$15-\$20.
Royal Cuckoo: Wil Blades & Jack Tone Riordan, 7:30pm, free.
Royale: Cyril Guiraud Trio, 9pm
Savanna Jazz Club: David Byrd, 7:30pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Zingari: Carol Luckenbach, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: Misión Flamenca, monthly live flamenco music, 7:30pm "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Orquesta Borinquen, DJ EMV, 8pm, \$15.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Space 550: "Club Fuego," 9:30pm

REGGAE

Neck of the Woods: Natural Vibrations, Mango

Kingz, Molia, DJ Jah Yzer, on the upstairs stage, 9pm, \$12-\$15.

BLUES

Biscuits and Blues: Joe Louis Walker, 7:30 & 10pm, \$24.
Lou's Fish Shack: Willie G, 8:30pm
Pier 23 Cafe: Bobbie Webb & Smooth Blues, 8pm, free.
The Saloon: Dave Workman, 4pm; Delta Wires, 9:30pm

FUNK

Boom Boom Room: Polyrhythemics, Blubba Brothers, DJ K-Os, 9:30pm, \$10-\$15.
Bottom of the Hill: Stymie & The Pimp Jones Luv Orchestra, Fleeting Trance, Phone Sex Operators, 9:30pm, \$10.

Elbo Room

WED 4/9 9PM FREE

COMMUNE WEDNESDAYS
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TIARAS, POPGANG DJs

THU 4/10 9:30PM \$5 B4 10:30PM \$8 AFTER

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SUN 4/13 9PM FREE B4 9:30PM \$6 AFTER

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NINA COYOTE ETA
CHICO TORNADO
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FRI 4/18 120 MINUTES: INC
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SUNDAY 13

ROCK

DNA Lounge: Tesseract, Intronaut, Cloudkicker, 7pm, \$15-\$18.
El Rio: Sister Grizzly, Slutty Hearts, Horrible/Adorable, 8pm, \$8.
Make-Out Room: Nova Albion, The Kegels, The Pleasure Kills, Jay Northington & Sunny Jim Brown, DJ Big Nate, Leukemia benefit for Ronin the Warrior Princess, 3pm, \$15.
Thee Parkside: Ringworm, Death Before Dishonor, Relentless, Let It Burn, 8pm, \$10.

DANCE

BeatBox: "Communion," w/ DJ Corey Craig, 5-9pm, \$10.
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Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ DJ Lud Dub, DJ Sep, Maneesh the Twister, 9pm, \$6.
EndUp: "T.Dance," 6am-6pm; "The Rhythm Room," 8pm
F8: "Stamina," w/ Prototypes, Bachelors of Science, Lukeino, Jamal, 10pm, free.
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Reload," w/ Clovis, Anthony Mansfield, Patrick Gil, 9pm, \$5-\$10 (free before 10pm).
The Parlor: "Sunday Sessions," w/ DJ Marc deVas-concelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
Temple: "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

CONTINUES ON PAGE 42 >>

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JAY NOTHINGTON & SUNNY JIM BROWN
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MUSIC LISTINGS

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CONT>>

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco.
"Return of the Cypher," 9:30pm, free.

ACOUSTIC

The Chapel: 777 Valencia, San Francisco. New Bums, 9pm, \$12-\$15.
The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4pm, free; The Bernal Hillbillies, Second Sunday of every month, 8pm
Madrone Art Bar: 500 Divisadero, San Francisco. "Spike's Mic Night," Sundays, 4-8pm, free.
Pier 23 Cafe: Pier 23, San Francisco. The Barren Vines, 5pm
Plough & Stars: 116 Clement, San Francisco. Seisiún with Jack Gilder, Kevin Bernhagen, and Richard Mandel, 9pm
The Riptide: 3639 Taraval, San Francisco. Dead Horses, 7:30pm, free.
St. Luke's Episcopal Church: 1755 Clay, San Francisco. "Sunday Night Mic," w/ Roem Baur, 5pm, free.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco. Jenny Ferris & Friends, 4:30pm, free.
Chez Hanny: 1300 Silver, San Francisco. Kendra Shank & John Stowell, 4pm, \$20 suggested donation.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Sunday Sessions," 10pm, free.
Martuni's: 4 Valencia, San Francisco. Madame Jo Trio, second Sunday of every month, 4-6pm, free.
Revolution Cafe: 3248 22nd St., San Francisco. Jazz Revolution, 4pm, free/donation.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with David Byrd, 7pm, \$5.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Chihiro Yamanaka Trio, 7pm, \$20-\$23.

INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 6:30pm, free.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Alta California, MWE, Will Magid, 8:30pm, \$10-\$12.
Cana Cuban Parlor: 500 Florida St., San Francisco. "La Havana," w/ resident DJs Mind Motion, WaltDigz, and I-Cue, Sundays, 4-9pm
El Rio: 3158 Mission, San Francisco. Salsa Sundays, Second and Fourth Sunday of every month, 3pm, \$8-\$10.
Emerald Tablet: "Bella Sunday," w/ Americano Social Club, Beaucoup Chapeaux, 3pm, \$15.
Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30pm

BLUES

Lou's Fish Shack: Sam Johnson, 4pm
Saloon: Blues Power, 4pm; The Door Slammers, Second Sunday of every month, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.
Swig: Sunday Blues Jam with Ed Ivey, 9pm

COUNTRY

Tupelo: "Twang Sundays," w/ Porkchop Express, 4pm, free.

SOUL

Balancoire: Edna Love, 11am
Delirium Cocktails: "Heart & Soul," w/ DJ Lovely Lesage, 10pm, free.

MONDAY 14

ROCK

Bottom of the Hill: Halsted, Gaston, David &

Joanna, 9pm, \$8.
Elbo Room: Red Light Radical, Billy Cramer & Share the Land, 9pm, \$7.
Make-Out Room: Queen Crescent, Skate Laws, 8pm, \$8.
Slim's: Jon Spencer Blues Explosion, Shockwave Riderz, 8pm, \$25.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Violetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Amnesia: The Pick Bluegrass Jam, Second Monday of every month, 6pm, free; Toshio Hirano, Second Monday of every month, 9pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free/donation.
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Osteria: "Acoustic Bistro," 7pm, free.
Saloon: Peter Lindman, 4pm

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Zingari: Nora Maki, 7:30pm, free.

REGGAE

Bissap Baobab: "Raggada," 9pm, \$5.
Skylark Bar: "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES

Saloon: The Bachelors, 9:30pm

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 15

ROCK

Amnesia: Sioux City Kid, Lee Gallagher & The Hallelujah, M. Lockwood Porter, 9:15pm, \$7-\$10.
Bottom of the Hill: The Colourist, Night Terrors of 1927, The Wind & The Wave, 9pm, sold out.
Brick & Mortar Music Hall: Attik Door, RonDre., Straight On Till Morning, 9pm, \$5-\$8.
El Rio: Roland, Ghetto Blaster, Cash Pony, 7pm, \$6.
Hemlock Tavern: Unstoppable Death Machines, MTNS, Butt Problems, Dead Meat, 8:30pm, \$7.
Knockout: Apache, Glitz, Modern Kicks, DJ Lacy Lust, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.
Wish: "Tight," w/ resident DJs Michael May & Lito, 8pm, free.

HIP-HOP

Neck of the Woods: Coast 2 Coast Live: Interactive Showcase Event — Bay Area Edition, 9pm, \$10.

ACOUSTIC

Bazaar Cafe: Songwriter in Residence: Aaron Ford, 7pm continues through April 29.
Chapel: CelloJoe, 8pm, free.
Plough & Stars: 116 Clement, San Francisco. Seisiún with Autumn Rhodes & Pat O'Donnell, 9pm

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7pm
Blush! Wine Bar: Kally Price & Rob Reich, 7pm, free.
Burrirt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Revolution Cafe: West Side Jazz Club, 5pm, free; Panique, 8:30pm, free/donation.
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.
Zingari: Emily Hayes, 7:30pm, free.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
Elbo Room: "Porreta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9pm, \$7.
F8: "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

BLUES

Biscuits and Blues: Craig Horton, 7:30 & 9:30pm, \$15.
Saloon: Lisa Kindred, Third Tuesday of every month, 9:30pm

SOUL

Hotel Utah: Yellow Alex, The Gentleman Amateurs, 9pm, \$8.
Independent: Laura Mvula, 8pm, \$25.
Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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BY RITA FELCIANO
arts@sfbg.com

DANCE Alvin Ailey American Dance Theater is the country's most financially successful dance enterprise. Apparently, it regularly ends with a surplus, something most everyone else can only sigh over. But the success comes with a price: It tours like no one else. That makes it hard to keep performances fresh, a repertoire fluid, and dancers focused. And yet, dancers showed little wear and tear on this 14th stop of their current 23-city US tour.

Two reasons account for the dancers' success. They have one of the great masterpieces of 20th century art in their repertoire, and they never hit the road without it: Alvin Ailey's 1960 *Revelations*. Audiences around the world want it. Again, and again, and again. There are times when I am tempted to skip it. I never do, and I never regret it. The only piece of choreography I feel similarly about is *Giselle* (and that music is not half as good).

Ailey dancers are also an extraordinarily beautiful lot — fierce technicians, with immaculate ensemble work, the women as strong as the men. For speed, attack, sense of space, and range of motion, they have little competition. Most of them stay with the company until they quit dancing, so an audience feels like it gets to know them over the years.

But Ailey dancers also look like they come out of one mold — the Ailey mold. One of the issues that has plagued the company for years is the rest of the repertoire. Bringing in new choreography has been a hit-and-miss affair. Robert Battle, artistic director for the last three years, has made valiant efforts to cast his net wider. Judging from the company's opening night at UC Berkeley's Zellerbach Hall this year, it still is something of a hit-and-miss affair.

Aszure Barton's *LIFT* and Ronald K. Brown's *Four*

Icon and on

A veteran company presents an old favorite — and an uneven pair of Bay Area premieres

Corners are Battle commissions from 2013. Watching these two works — the first of which clocked in at 26 minutes, the second at 24 minutes — offered radically different experiences of time passing. *LIFT* flattened out thin ideas long beyond their welcome, and despite Curtis Macdonald's assertive beat, the work began to drag quickly. *Four Corners* spun its sturdy gossamer web to the point where you didn't want to let it go.

Barton, whose own company performed somewhat more successfully as part of San Francisco Performances in February, appears to have looked at the Ailey dancers and decided on the kind of suit that she wanted to tailor for them. While it fit them physically, it constrained their expressivity. *LIFT*'s vocab-

A prominent male trio, with powerful Jermaine Terry as its leader, appeared to search the ground for something. Often the dancers performed with their backs to us. Men and women moved in and out of the shadows, arms often flailing, feet fussily engaged when not stomping.

Two duets were oddest of all. Matthew Rushing — still dancing fabulously — and Hope Boykin engaged each other in a hysterically laughing and screaming match. Ghrai DeVore's lips became a suction cup against Marcus Jarrell Willis' chest, turning the two of them in a four-legged creature of uncertain origin. Is that what those male searchers were trying to escape from?

Brown's *Four Corners*, apparently, is inspired by the apocalypse's four horsemen. I didn't see it except when some unseen forces, perhaps launched by a divine spirit, perhaps just a strong wind, appeared to animate and propel the performers on some kind of journey toward ecstasy. Brown's vocabulary has integrated modern dance and African influences like no other choreographer whom I can think of; it has become a language that starts inside and ripples out so that every part of the body seems to sing. The dancers open their torsos in every direction, giving in to the momentum, with their flexible arms turned into wings that keep them buoyed.

Yet periodically, like birds alighting, they fold them on their backs and focus on the ground ahead of them.

Rushing is the leader on the lookout for his group of congregants; eventually, he leads them in a single-file procession toward who knows where. He is joined

ulary is somewhat reminiscent of African traditions — wide stances, articulated shoulders and hips, strong flat-footed stepping, and arms that fly away when not engaged in body-clapping. But Barton didn't succeed in pulling these elements into a coherent statement.

by the regal Linda Celeste Sims and the astounding Belen Pereyra, in an earth-colored outfit that lets you see every tremor, every shift of weight, and every searching glance.

Revelations is what it is, or perhaps not. This was the first time that I remember seeing a white dancer in this quintessential tribute to African American culture. The finale of the piece once again turned into a competition between the audience and the dancers. The audience won. "Rocka My Soul" got a repeat. **SFBG**

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For more information about the events occurring Saturday, April 12, and Sunday, April 13, please visit our website.

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Fences Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Previews Thu/10-Sat/12, 8pm; Sun/13, 7pm. Opens Tue/15, 8pm. Runs Tue and Thu-Sat, 8pm (also April 19, May 3, and May 10, 2pm; April 24, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through May 11. Marin Theatre Company performs August Wilson's Pulitzer- and Tony-winning drama, with an all-star cast of Bay Area talent: Carl Lumbly, Steven Anthony Jones, and Margo Hall.

Smash Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$30. Previews Thu/10, 8pm. Opens Fri/11, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through May 4. Dragon Theatre performs Jeffrey Hatcher's political comedy.

Tribes Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Previews Fri/11-Sat/12 and Tue/15, 8pm; Sun/13, 7pm. Opens April 16, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Berkeley Rep performs Nina Raine's family drama about a young deaf man who comes of age.

ONGOING

Bauer San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/13, 2pm. Through April 19. San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer.

E-i-E-i-OY! In Bed with the Farmer's Daughter NOHSpace, 2840 Mariposa, SF; www.vivienstraus.com. \$20. Fri-Sat, 8pm. Through May 10. Vivien Straus performs her autobiographical solo show.

Every Five Minutes Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$20-60. Tue, 7pm; Fri-Sat, 8pm (also Wed/9, 2:30pm); Sun, 2:30pm. Through April 20. Magic Theatre presents the world premiere of Linda McLean's drama about a man's homecoming after years behind bars.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm. Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

The Habit of Art Z Below Theatre, 470 Florida, SF; www.therhino.org. \$15-25. Wed/9-Sat/12, 8pm; Sun/13, 3pm. Theatre Rhinoceros performs a "very British comedy" by *History Boys* author Alan Bennett.

Hundred Days Z Space, 450 Florida, SF; www.zspace.org. \$10-100. Thu/10-Sat/12, 8pm; Sun/13, 7pm. Married musical duo the Bengsons (Abigail and Shaun) provide the real-life inspiration and guiding rock 'n' roll heart for this uneven but at times genuinely rousing indie musical drama, a self-referential meta-theater piece relating the story of a young couple in 1940s America who fall madly in love only to discover one of them is terminally ill. As an exploration of love, mortality, and the nature of time, the story of Sarah and Will draws force from the potent musical performances and songwriting of its composer-creators. Playwright Kate E. Ryan's book, however, proves too straightforward, implausible, and sentimental to feel like an adequate vessel for the music's exuberant, urgent emotion and lilting, longing introspection. (Avila)

I Never Lie: The Pinocchio Project Phoenix Theatre, 414 Mason, SF; www.99stockproductions.org. \$15. Thu/10-Sat/12, 8pm. 99 Stock Productions performs Meredith Eden's bold fairytale retelling.

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu/10-Fri/11, 8pm; Sat/12, 8:30pm. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

Painting the Clouds With Sunshine Eureka Theatre, 215 Jackson, SF; www.42ndStMoon.org. \$25-75. Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (also Sat/12, 1pm); Sun, 3pm. Through April 20. 42nd Street Moon performs a world premiere, a first for the company: Greg MacKellan and Mark D. Kaufmann's tribute to songs from 1930s movie musicals.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Thrillpeddlers present the fifth anniversary revival production of its enormously popular take on the 1971 Cockettes musical.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. In his latest solo show, Brian Copeland (*Not a Genuine Black Man*; *The Waiting Period*) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguisa Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling, but the subject matter is timely. (Avila)

She Rode Horses Like the Stock Exchange Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Wed/9-Sat/12, 8pm. Crowded Fire offers a fine West Coast premiere of a clever if less than satisfying satire of the nouveaux riche and pauvre by American playwright Amelia Roper, in which two married couples meet on the grass of their neighborhood park and unravel their tangled, starkly childlike relations and dreams. Amy (a sharp and spirited Zehra Berkman) is a smart and rest-less woman who knows what she wants and can get it too, but without the slightest idea of how to sit comfortably still and enjoy a sunny Sunday morning. Her husband, Henry (a droll, unfussy, good-natured George Sellner), is clearly the antidote to the corporate jungle Amy works in, an agreeably

boyish nurse and nurturer, who alleviates the stress of his own workweek in a children's cancer ward with a scoop of strawberry-flavored ice cream on a cone. Soon they are sharing their modest picnic blanket with a bounding, slightly older couple, well-pampered housewife Sara (Marilee Talkington, alternately splendid and deflated in a beautifully modulated performance) and bank-owning breadwinner Max (an equally dynamic Kevin Clarke, outwardly suave yet reveling in Ubu-esque paroxysms of infantile yearning). Against a backdrop of post-pastoral suburban ease (succinctly evoked in scenic designer Maya Linke's dangling mobiles, a lovely abstraction of dappled light and trees), we see the couples first commiserate then trade places, like pirate ships on the high seas of finance capitalism. Yet their viciousness has a gentleness around it too, like children playing pirates. In their jockeying, they seem both utterly willful and beyond their ken, while the triumphs and possibilities of a bygone innocence reassert themselves in unguarded moments like a lost Eden. If anything, the play hits its themes (including this sandbox metaphor) a little too forcefully even for satire, and its fleet 80 minutes get only so far in producing a sense of personal and systemic exhaustion as well as transcendence. The play's agile humor and director M. Graham Smith's strong and astute cast make the going a pleasure, however, even if we leave wanting a deeper excavation of that pristine lawn. (Avila)

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot—all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative—in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing—there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

"Standing On Ceremony: The Gay Marriage Plays" New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through April 27. New Conservatory Theatre Center performs short plays about marriage equality by Mo Gaffney, Neil LaBute, Wendy MacLeod, Paul Rudnick, and others.

Top Girls Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$15-35. Thu/10-Sat/12, 8pm; Sun/13, 7pm. Custom Made Theatre Company performs Caryl Churchill's celebration of powerful women.

The Two Chairs Bindlestiff Studios, 185 Sixth St, SF; www.performersunderstress.com. \$10-30. Thu/10-Sat/12, 8pm; Sun/13, 2pm. In this world premiere by Performers Under Stress of its co-founder Charles Pike's play, two chairs, per title, come matched with two cameras projecting two angles on two characters—He (Vince Faso, alternating nights with Duane Lawrence) and She (Juliana Egley, alternating nights with Valerie Fachman)—who sit at right angles to one another in a series of terse, vaguely clinical encounters. Introduced and concluded each time with cheeky inter-titles (à la Beckett) and the sound of a buzzer (à la Beckett—pretty much everything here is à la Beckett), their interactions unfold as progressive variations on a theme, freighted with references to the Goldberg Variations and other pretentious class markers (belied somewhat by the characters' less than wholly sophisticated demeanor). Each mysterious not to say unorthodox session also concludes with a limp slap and the exchange of an envelope, as a banal male heterosexual masochist fantasy is jocosely and tediously pursued to the point of He's final erasure. Directed by PUS's Scott Baker, the production adds a generational variation too across the alternating casts. But at least with the younger cast (Faso and Egley), the exploration comes across as glib and lifeless, and Pike's self-conscious regression to an old-school avant-garde style feels too ersatz to be persuasive. (Avila)

Venus in Fur Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Wed/9-Sat/12, 8pm (also Sat/12, 2pm); Sun/13, 7pm. American Conservatory Theater performs a new production of David Ives' 2012 Tony-nominated play.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh. **SFBG**

CARL LUMBLEY STARS IN AUGUST WILSON'S *FENCES* AT MARIN THEATRE COMPANY.

PHOTO BY ED SMITH

ARTS + CULTURE ON THE CHEAP



AUTHOR EMMA DONOGHUE APPEARS THU/10 AT ALEXANDER BOOKS.

PHOTO BY NINA SUBIN

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 9

Poetry reading Pegasus Books Downtown, 2349 Shattuck, Berk; (510) 649-1320. 7:30pm, free. With Raina Leon, Erica Lewis, Alexandra Matraw, and Val Witte.

Tom Fitzgerald and Lorenzo Marquez Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The fashion bloggers discuss *Everyone Wants to Be Me or Do Me: Tom and Lorenzo's Fabulous and Opinionated Guide to Life and Style*.

THURSDAY 10

Arlo Crawford Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author discusses *A Farm Dies Once a Year: A Memoir*.

Emma Donoghue Alexander Book Co., 50 Second St, SF; www.alexanderbook.com. Noon-1pm, free. The author reads from her new mystery novel *Frog Music*, with musicians Patrice Haan and Tony Marcus playing tunes that were popular during San Francisco's Barbary Coast days.

Leslie Jamison City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from her new essay collection, *The Empathy Exams*.

Fred Martin BookShop West Portal, 80 West Portal, SF; (415) 564-8080. 7pm, free. The author discusses his new book, *Abraham Lincoln's Path to Re-election in 1864*.

"Off the Grid: Twilight at the Presidio" Main Post, Presidio, SF; www.offthegriddsf.com. 5-9pm, free. Every Thursday through June 26. This ongoing evening event features lantern-lit dining cabanas, cocktails, fire pits, and food trucks galore.

FRIDAY 11

"Chomp! They Came from the Swamp"

Conservatory of Flowers, 100 JFK Dr, Golden Gate Park, SF; www.conservatoryofflowers.org. 10am-4pm, \$1.50-8. Tue-Sun through Oct 19.

Explore the oddly alluring world of meat-eating plants at this exhibit, starring California's own cobra lilies and the ever-popular Venus flytrap. Who's hungry?

"An Evening with Nightboat Books: Mostly New Work" Green Arcade, 1680 Market, SF; www.thegreenarcade.com. 7:30pm, free. With Brian Blanchfield, Laura Moriarity, George Albon, Brandon Som, and Kevin Killian.

"Walk to Work Day" SF; www.walksf.org. Hoof it to work today and get a reward (snacks, Clipper cards, etc.) at a number of "hubs" stationed around SF. All of the supervisors will be hanging out in cafés in their districts (7:45-9am) to encourage walkers; check the website for more deets.

"YBCA Teen Night 2014: Visions of an Abolitionist Future" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 6-10pm, free. Youth-created performance and exhibition that looks at the crisis of mass incarceration in America.

SATURDAY 12

Berkeley Bay Festival Berkeley Marina, Berk; cityofberkeley.info/bayfestival. 11am-4pm, free. Live music, environmentally-themed exhibitors, boating, and "green" vendors highlight this event celebrating the bay.

"Jack of All Trades" Jack London Square, 55 Harrison, Oakl; www.jackofalltradesoakland.com. 11am-5pm, free. Treasure Island Flea hosts this gathering of local makers, indie designers, artists, and more.

"Nicolas Cage Art Show" Balancoire, 2565 Mission, SF; eventbrite.com/e/nicolas-cage-art-show-san-francisco-tickets-11103499867. 8pm, \$8-10. Group art show paying tribute to the many nuances of the Oscar-winning, delightfully odd actor.

Northern California Cherry Blossom Festival Japantown, SF; www.sfcherryblossom.org. April 12-13 and 19-20, free. Celebrate Japanese culture and the Japanese American community at this 47th annual street fair, boasting food booths, live music, martial arts demonstrations, and more.

"SiteWorks: Archaeologies of San Francisco Performance, 1969-85" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 3-4:40pm, free. Artist Nick Kaye discusses an ongoing, site-specific Google Maps project gathering "archival remains of past ephemeral art and performance in the present city of SF."

"Writers with Drinks" Make-Out Room, 3225 22nd St, SF; www.writerswithdrinks.com. 7:30-9:30pm, \$5-10. With Eileen Gunn, April Sinclair, Caitlin Donohue, Nona Caspers, and Siouxsie Q.

SUNDAY 13

"Foster Family Fun Day" Habitat Children's Museum, 2065 Kittredge, Berk; www.habitat.org. 2-5pm, free. Foster, kinship, and adoptive families are welcome to visit the museum and enjoy free, exclusive access to the hands-on exhibits and creative art activities.

Darick Robertson Two Cats Comic Book Store, 320 West Portal, SF; www.twocatscomicbookstore.com. 3pm, free. The comics artist (*Transmetropolitan*, *The Boys*, *Marvel Knights*) discusses his work with Comic Vine's Corey Schroeder.

MONDAY 14

Market Street Kiosk Youth Poster Series Bus kiosks along Market Street, SF; www.sfgov.org. Through July 7. Budding photographers working with San Francisco Arts Commission photo-mentoring program First Exposures exhibit scenes snapped in their neighborhoods — the Tenderloin, SoMa, and Central Market — in public displays along Market Street.

TUESDAY 15

Matthew Zapruder City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The poet celebrates the release of his new collection, *Sunbear*. **SFBG**

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COME INTO MY PARLOR: SCARLETT JOHANSSON MANAGES TO BE BOTH SINISTER AND POIGNANT IN *UNDER THE SKIN*.

BY CHERYL EDDY
cheryl@sfbg.com

FILM At the moment, Scarlett Johansson is playing a superhero in the world's top blockbuster. Her concurrent role in Jonathan Glazer's *Under the Skin* — the gorgeously crafted tale of an alien who comes to earth to capture men, but goes rogue once her curiosity about the human world gets the better of her — could not be more different in story or scope. There's also the matter of its edgy presentation of its usually glamorous star.

"My first instinct was to cast an unknown. Somebody who nobody was familiar with," Glazer (2000's *Sexy Beast*) admits on a recent visit to San Francisco. But once he decided to film the alien's "pick-up" scenes — in which Johansson's unnamed character cruises around Glasgow in a nondescript van, prowling for prey — using hidden cameras and real people off the street, he changed his mind. Casting a famous face became a subversive choice that perfectly serves *Under the Skin*'s disconcerting tone. "With that methodology of shooting, the surveillance with [Johansson in] disguise, and filming in the world as it was — the idea of Scarlett at the center of that, like an insect on the wrong continent, was a perfect storm of ingredients. We were well aware of how striking that would be."

Her camouflage, which includes a dark wig, thickly-applied lipstick, and a fur jacket that immediately feels iconic, was carefully calibrated. "We didn't want her to be too conspicuous. She needed to be just the right kind of conspicuous. It couldn't be too overt," Glazer explains. "The costume designer came up with what I thought was a very clever idea, which was [to clothe Johansson] like someone who's immigrated recently to a new country and hasn't quite learned the nuances of the way people dress. So everything



The hunger

Jonathan Glazer on his eerie, haunting alien tale 'Under the Skin'

was just very slightly off. And obviously we were trying to de-familiarize Scarlett. Very simply, the hair color was something that was very un-Scarlett. The makeup was very film noir-ish. It was a kind of a uniform."

Johansson was so unfamiliar-looking that she was rarely recognized. Glazer and his crew kept their distance whenever she interacted with strangers, but they had to act fast once the "scene" ended. "Let's say for instance she was going to go talk to that girl in the purple hoodie," Glazer says, gesturing toward a woman nearby. "And we were filming it, covertly, and then Scarlett leaves. We'd have to then go up to the girl and say, 'We've just been filming you. Can we get your permission [to use it]?' She might already be outside and getting into a taxi, so you'd have production assistants run-

ning after people sometimes."

Only a few of Johansson's targets declined to participate once the setup was revealed. And though it's easy to tell which men were pre-cast (hint: the naked ones), the scripted and improvised scenes flow together seamlessly. "We worked very hard to get the unity of those ingredients right and make the texture feel like the real world," Glazer says.

Johansson's character also gets naked, in scenes that will likely be among the film's most talked-about moments. ("Seeing Scarlett Johansson Naked Got Under My Skin," worried a blogger for Elle — a glossy mag that's featured the star in uber-primped mode in its pages. The reason? Johansson's unclothed body is remarkably, well, normal-looking.) "We certainly talked about the nudity in the film, but I wasn't overly concerned

about it," Glazer insists. "What was important was that nothing in the film could be coy. We couldn't be shy of anything. [Johansson's] bravery as an actress needed to match the bravery of the character. It was all in the service of that — and she's very fearless in it. The camera doesn't get excited by her physicality, her sensuality. It's very anatomical. In a way, I think she reclaims her image in this film."

Under the Skin is very loosely based on the novel by Michel Farber. The film's "feeding" scenes, in particular, are far more abstract than as written in the book. After the alien seduces a victim, he's lured into what looks like a run-down house. The setting changes into a dark room that seems to represent an otherworldly void, with composer Mica Levi's spine-tingling score — one of the film's most potent takeaways — exponentially enhancing the dread.

"The book and the film are really unrelated. They're very, very different," Glazer says. "The idea of this film was to *make* something alien to tell a story *about* an alien. At the end of the film, I wanted her to remain as inscrutable at the end as she was at the beginning. Part of that is not to feel like you are looking at the tropes of science fiction when you go into these alien realm scenes — alien technology and engineering, and all of the stuff that you see in sci-fi films. Here, it just didn't feel relevant to the way we were telling the story."

So instead of a spaceship, the alien's lair is a black screen which is actually part of the alien itself. "The alien is the absence of light, the absence of form. It's a force, nothing more," Glazer says.

But as the alien spends more time among humans — ducking through a night club, witnessing a tragedy on a beach, meeting a man with a deformed face, meeting another man who's kind to her

when she needs help — she begins to mistakenly believe that her fleshy, temporary form is her own.

"She's deluded into thinking this identity is real," Glazer says. "It's like an 'it' becoming 'she.' It sees what's reflected and it believes 'That must be what I am now,' and she goes and indulges that."

Her confusion inspires her to abandon her mission and ditch the mysterious, motorcycle-riding figure who tracks her movements and, if needed, cleans up her messes. She leaves her kidnapper van by the side of the road and trudges into the Scottish countryside.

"Her main targets are men — so [initially] it's important to be in a city and be around human beings. And then she flies away from that. It's an escape, really," Glazer says. "She ends up in the wilderness and we end up there with her. It's important to tell the story alongside her, so we experience things with her. We're in step with her."

Eventually, the alien comes to understand the most human trait of all — vulnerability — in a chilling, visceral climax that evokes the body horror of early Cronenberg, a visual reference that dovetails well with the film's clinical, Kubrickian opening scenes. That said, Glazer had neither filmmaker in mind while he was working.

"You're trying to make an alien film that should stand apart from everything else," he says. "It should stand alone. So for that reason, the last thing you want to do is reference other films or make it feel like it's familiar. It's familiar right at the beginning [of the film], before we see the shot of [Johansson's eye]. Once we realize it's an eye, then it becomes intentionally unfamiliar." **SFBG**

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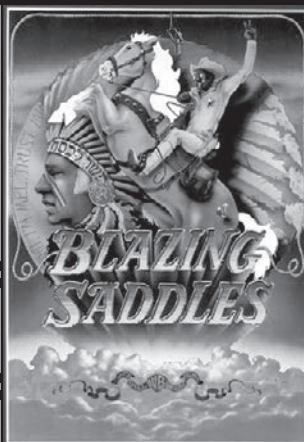
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Cochrane, Katee Sankhoff) moved them all into a nice suburban house, decorating it with, among other things, a 300-year-old mirror. But that antique seemed to have an increasingly disturbing effect on dad, then mom too, to ultimately homicidal, offspring-orphaning effect. Over a decade later, Tim is released from a juvenile mental lockup, ready to live a normal life after years of therapy have cleaned him of the supernatural delusions he think landed him there in the first place. Imagine his dismay when Kaylie announces she has spent the meantime researching aforementioned "evil mirror" — which turns out to have had a very gruesome history of mysteriously connected deaths — and painstakingly re-acquiring it. She means to destroy it so it can never wreak havoc, and has set up an elaborate room of camcorders and other equipment in which to "prove" its malevolence first, with Tim her very reluctant helper. Needless to say, this experiment (which he initially goes along with only in order to debunk the whole thing for good) turns out to be a very, very bad idea. The mirror is clever — demonically clever. It can warp time and perspective so our protagonists don't know whether what they're experiencing is real or not. Expanding on his 2006 short film (which was made before his excellent, little-seen 2011 horror feature *Absentia*), Mike Flanagan's tense, atmospheric movie isn't quite as scary as you might wish, partly because the villain (the spirit behind the mirror) isn't particularly well-imagined in generic look or murky motivation. But it is the rare new horror flick that is genuinely intricate and surprising plot-wise — no small thing in the current landscape of endless remakes and reshapes. (1:44) (Harvey)

Rio 2 More 3D tropical adventures with animated birds Blu (Jesse Eisenberg) and Jewel (Anne Hathaway) and their menagerie of pals, with additional voices by Andy Garcia, Leslie Mann, Bruno Mars, Jamie Foxx, and more. (1:41) *Four Star*, *Presidio*.

Under the Skin See "The Hunger." (1:47) **SFBG**

REP CLOCK

Schedules are for Wed/9-Tue/15 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Way," text and voice by Leslie Scalapino, image and montage by Konrad Steiner, Fri, 8. Other Cinema: **Two Years at Sea** (Rivers, 2011), Sat, 8:30. "Mysterium: Music/Film Conversations between Rick Bahto and Paul Clipson," Sun, 8.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Popcorn Palace: **The Valley of Gwangi** (O'Connell, 1969), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Blue Jasmine** (Allen,

2013), Wed, 7, and **A Woman Under the Influence** (Cassavetes, 1974), Wed, 8:55. •**The Red Shoes** (Powell and Pressburger, 1948), Thu, 7, and **Pina in 3D** (Wenders, 2011), Thu, 9:25. "Remembering Harold Ramis:" •**Groundhog Day** (1993), Fri, 7, and **Caddyshack** (1980), Fri, 8:55; •**National Lampoon's Vacation** (1983), Sun, 5; **Stripes** (Reitman, 1981), Sun, 7; **National Lampoon's Animal House** (Landis, 1978), Sun, 9:05. **Frozen** (Buck and Lee, 2013), Sat/12, April 19-20, and 26-27, 1 (also April 20, 5). Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com. **Ben-Hur** (Wyller, 1959), Sun, 1. •**The Last Temptation of Christ** (Scorsese, 1988), Sun, 6, and **Resurrection** (Petrie, 1980), Sun, 9.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Room** (Wiseau, 2003), Sat, midnight.

DAVIES SYMPHONY HALL 201 Van Ness, SF; www.sfsymphony.org. \$41-156. "A Symphonic Night at the Movies:" **City Lights** (Chaplin, 1931), Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; military.org/events. \$10. "CinemaLit Film Series: Remembering Philip Seymour Hoffman:" **The Savages** (Jenkins, 2007), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenew-parkway.com. \$8. **Walking the Camino: Six Ways to Santiago** (Smith, 2013), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **Il Posto** (Olimi, 1961), Wed, 3:10. "Diamonds of the Night: Jan Nemec:" **Late Night Talks With Mother** (2001), Wed, 7; **A Report on the Party and Guests** (1966), Fri, 7; **Pearls of the Deep** (Various, 1966), Fri, 8:40; **The Unbearable Lightness of Being** (Kaufman, 1988), Sun 2. "Jokers Wild: American Comedy, 1960-

1989:" **Caddyshack** (Ramis, 1980), Thu, 7. "The Brilliance of Satyajit Ray:" **Company Limited** (1971), Sat, 6:15. "Jean-Luc Godard: Expect Everything from Cinema:" **La Chinoise** (1967), Sat, 8:35; "The Anthology Films," Sun, 6. "Documentary Voices:" **The Act of Killing** (Oppenheimer, 2012), Tue, 7.

PARAMOUNT THEATRE 2025 Broadway, Oakl; www.ticketmaster.com. \$5. **Blazing Saddles** (Brooks, 1974), Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **It Felt Like Love** (Hittman, 2013), Wed-Thu, 7:15, 9. "Arab Shorts #1," Wed, 7. **Child's Pose** (Netzer, 2013), Thu, 7. **Mistaken for Strangers** (Berninger, 2013), Thu, 9:15. **Interior. Leather Bar.** (Franco and Mathews, 2013), Fri-Tue, 7:15, 9:30. "The Smash Brothers Episodes 1-5," Sun, 2; intermission and Q&A with director, 4:15; "Episodes 6-9," 5.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" "LOOP Presents: Country Style, USA" (1957) and "Eddy Arnold Time" (1955-57), Sat, 7:30; **Modern Times** (Chaplin, 1936), Sun, 7:30.

TEMESCAL ART CENTER 511 48th St, Oakl; www.shapeshifterscinema.com. Free. "Shapeshifters Cinema:" Andy Puls, Sun, 8.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Night of the Vortex Room": •**Night of the Sorcerers** (de Ossorio, 1974), Thu, 9, and **Night of the Witches** (Larsen, 1971), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Human Rights Watch Film Festival 2014:" **The New Black** (Richen, 2013), Thu, 7:30; **In the Shadow of the Sun** (Freeland, 2012), Sun, 2. **SFBG**

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April 9-15, 2014

There's going to be a major lunar eclipse in Libra on the 15th. There may be major endings in your life, or a deep culmination in your relationships. Resistance is futile, so go with the flow of transformation, even as it brings you into the unknown.

ARIES

March 21-April 19

All you have to do is be the best and truest version of yourself that you can to be. Matters are developing slowly when you want them to move fast, with lightning speed where you want them to slow down. Don't worry! It's just an opportunity for you to refine your participation, my friend.

TAURUS

April 20-May 20

History has a funny way of repeating itself. Look out for regressive or dormant issues rearing their heads this week, and if you skip the judgment and go straight to healing, this can be a really good thing for you. Use the wisdom you've collected in past experiences to bolster you in today's challenges.

GEMINI

May 21-June 21

You are on your way! Lay the foundations for the future you wish to be living in. This is the time to deal with whatever emotional demons that are holding you back, or sabotaging your progress. Believe in yourself enough to boldly follow through with your goals.

CANCER

June 22-July 22

You've got to let go, but that doesn't need to be a terrible thing. Make room in your life for the stuff you've been trying to invite in by releasing whatever stands in opposition to it. As an example, if you want love in your life, now's the time to let go of the attitudes and relationships that aren't loving.

LEO

July 23-Aug. 22

You aren't supposed to know what comes next, Leo. There is so much going on within you and around you that it's hard to see the forest for the trees. So don't try! Accept that your perspective is screwy this week and don't try to understand things. Instead focus on caretaking your heart in the face of uncertainties.

VIRGO

Aug. 23-Sept. 22

If you seek creative solutions to your problems you'll probably like what you find. This week you are being challenged by the stars to stay kind and compassionate in the face of old habits that would point you elsewhere. The best protection is not self-reflection, it's acting with care.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

The changes in your life are largely out of your control, but your responses are not. Look for the potential to make your life more even as you may be suffering through some losses. Stay emotionally connected to those you love as you strive to grow with these changing times.

SCORPIO

Oct. 23-Nov. 21

Sometimes it's all too much to take in. The trick is to not turn off altogether when what you really need to do is moderate. Let the places in your life that feel overwhelming point to where you need to practice more balance and restraint over the coming months. Be kind to yourself through this transition.

SAGITTARIUS

Nov. 22-Dec. 21

So much needless drama can be avoided with some thoughtful communication. You need to specify your boundaries as we gear up for the lunar eclipse on the 15th. Tell people what your limits are before you hit them and you won't have to backpeddle. Make it your goal to be gentle and clear.

CAPRICORN

Dec. 22-Jan. 19

You can ease yourself out of fear's icy grip slowly and with great care. Don't let what you're scared of define you. Let it shine light on what needs your attentions instead. You will get where you're going just the same if you focus on bringing peace to this moment and letting the rest come as it may.

AQUARIUS

Jan. 20-Feb. 18

Say yes. Embrace change and people and even hard-learned lessons. This is a time that is teaming with possibility, but in order to benefit from it you'll have to be open to it. You may be surprised by what the universe has in store for you, so remain unattached to your version of what comes next.

PISCES

Feb. 19-March 20

Things may not be as you'd prefer them but don't let that get you down. You are a graceful creature, and with strength and courage you can turn things around before too long. Your life needs to develop further, though, so don't rush results. Be patient as people and situations reveal themselves.

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LEGAL NOTICES ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER: CNC-14-550196 PETITION OF MARIECURIE TRAN FOR CHANGE OF NAME AND GENDER TO ALL INTERESTED PERSONS: Petitioner MARIECURIE TRAN has filed a petition with this court for a decree changing petitioner's name to: MARC TRAN Petitioner has also filed a petition for a decree changing petitioner's gender from female and for the issuance of a new birth certificate reflecting the gender and name changes. THE COURT ORDERS

that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition should not be granted. NOTICE OF HEARING Date: May 20, 2014 Time: 9:00 am Dept: 514 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street San Francisco, CA 94102 A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The Bay Guardian Date: March 14, 2014 Harry M. Dorfman JUDGE OF THE SUPERIOR COURT This statement was filed with the County Clerk of San Francisco County on March 14 2014, By: Elias Butt Deputy Clerk.

Mar. 19, 26, Apr. 2, 9, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550224. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF JORY DAVID BELL for change of name. TO ALL INTERESTED PERSONS: Petitioner JORY DAVID BELL filed a petition with this court for a decree changing names as follows: Present Name: JORY DAVID BELL. Proposed Name: JORY BELL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/05/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 3/28/2014. Apr. 9, 16, 23, 30, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0357007-00. The following is doing business as SPECIALIZED LIMOUSINE 850 44th Ave. San Francisco, CA 94121. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Garvin Low. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 3/06/2014. Mar. 26, Apr. 2, 9, 16, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356796-00. The following is doing business as BISTRO BURGER MARKET STREET 845 Market St. Ste. FE-10 San Francisco, CA 94103. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 11/01/2013. This statement was signed by Ali Kazemi. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 2/25/2014. Mar. 19, 26, Apr. 2, 9, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356976-00. The following is doing business as TAQUE-RIA MANO 439 Stockton St. San Francisco, CA 94108. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 10/31/2002. This statement was signed by Jose A. Cornejo. This statement was filed by Jacob Gosline, Deputy County Clerk, on 3/05/2014.

Mar. 19, 26, Apr. 2, 9, 2014 STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: ADASHORE MEDIA, 3000 Steiner St., San Francisco, CA 94123. The fictitious business name was filed in the County of San Francisco under File# 348583 on: 1/28/13. NAME OF REGISTRANTS (as shown on previous statement): Jeremy Ricks. This business was conducted by a corporation. Signed Jeremy Ricks. Dated: 3/12/2014 by Morgan Jaldon, Deputy County Clerk. Mar. 19, 26, Apr. 2, 9, 2014

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